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ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD

Walt Whitman:
Warren Wheelock
Good Gray Poet Sounds His
"Barbaric Yawp" Over the
Roofs of Brooklyn.

See Page 8



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PEYTON BOSWELL

Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART D-GEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Uncle Sam Is Satisfied

IN CONVERSATION not long ago with Edward Bruce, the Chief of the Treasury Department's Section of Painting and Sculpture (distributing agent for hundreds of Federal art commissions) put into words for the editor the wish of 90 per cent of the contemporary American art world: "We must make this project permanent."

That wish has now come true, with the announcement of the Treasury Department renaming the project the "Section of Fine Arts" and designating it as a permanent governmental activity. Whatever may be the personal grievances over lost competitions and the petty bickerings so prevalent among artists, the Federal Government has breathed into the patron-starved body of contemporary American art new life, another chance for that renaissance of maturity so long en route.

To those artists who have rendered a sincere accounting of their talent in federal competition, there are sweetly ringing words in the Treasury Department's announcement. The four-year program to embellish public buildings with native talent, it says, "has been realized beyond our most optimistic expectations, the results achieved are remarkable." In another paragraph is found this proud statement: "Painters and sculptors of established position have outdone themselves in this work; and many distinguished talents hitherto unknown to the public have been brought out by our system of anonymous competitions."

Thus the experimental stage of federal patronage passes, and the first administration to recognize fine art as a source of national wealth now makes it increasingly difficult for any succeeding administration to undo work so well begun. It is the most significant concession yet won by those who have campaigned through the years for a Department of Fine Arts.

This is your "civil service diploma," artists of America.

Credit Where It Is Due

APPROPRIATE TRIBUTE has not as yet been paid the "general-interest" magazines which give generous space to art and help to carry appreciation and knowledge of it to the far corners of the land. In this campaign to advance "the cause," yeoman service is being rendered by such magazines as *Scribner's* (specializing in the "American Scene" and now changing from photographs to original art on its covers), *Life* (pungent pictorial biographies of artists and collections), *Coronet* (scattered from Wortman to Cranach), *Time* (with its exciting background "leads"), and *Fortune* (employer of artists to depict American industrial development).

Their influence, touching the undeveloped masses, like the Federal government's entry into art patronage, cannot be fully sensed for several years to come.

Latest in this sequence of artistic dissemination is the dramatic supplement which features the Oct. 31 issue of *Life*—twelve pages of half-tone and full-color reproductions of American art, tracing its beginnings from the early limners and heralding the coming-of-age of art in the New World. *Life*, with its circulation of more than 2,000,000 (not counting the well-thumbed barber-shop copies) is doing a remark-

able job of proselyting in the ranks of artistically-starved Mr. Average American.

This has never been done on such a scale before. Under the banner of Henry Luce, and his associates and assistants, this work has been wisely guided, honestly conducted. One wonders what will be the eventual effect of such mass-impact of art upon the dormant sensitivities of an entire nation. Only time can tell the full story in all its significance; may it be the fortune of all of us to live to see that day.

A Message to Those Back Home

YOU ARTISTS from the West bank of the Mississippi have just been tendered a domestic dose of the now well-advertised French cure for artistic aspirations, judging from the reactions of the New York critics to the Western Regional Show at the Whitney, and what I saw after a trip down Fifth Avenue to the scene of action. I found—

The show was admittedly uneven, unheterogeneous due to the inclusion of certain paintings that stem from the Seine and not the Mississippi, but generally it was vital and refreshing, possessed of clarity and directness. Many far worse exhibitions have eaten lavish praise in the metropolitan art columns. This despite the evidence that many of you, like some exhibitors in the Whitney annuals, had reserved your best for more famous shows.

It seems to my possibly biased eye that where the French critics were more polite, more subtle, in damning with faint praise American art nationally, the New York critics used fewer six-syllable words to get the same effect regionally. Ranging from the 213-word review (a little less than 4½ words per exhibit) of the *Post's* Jerome Klein, to the more generous treatment of the *Herald Tribune's* Royal Cortissoz, few of you have much to take back for your scrap books.

Maybe, subject matter duly considered, the coldness of the New York reception is a sign of the continuing health of regionalism, since the Eastern critic could not quite "see" the art from beyond "Old Man River." It may just be that New York critics don't relish Western art in large prescriptions. For many of you—some Western-born, others Eastern-weaned—had previously crossed the Mississippi to provide New York with widely-lauded individual exhibits. Whatever the reason for the recent drop in the barometer—

Keep coming, you representatives of two-thirds of a nation!

This Age of "Isms"

THIS age of isms will soon be transformed into an age of istics unless some clarification is forthcoming on the use of the two suffixes. What is modernism that is not modernistic? When should naturalistic be preferred to naturalism? Is a surrealist artist also surrealististic? If there is such a thing as Romanticism, why isn't there an adjective Romanticistic?

Strictly speaking, of course, istic is the adjectival form of the noun, ist. Fascistic qualifies the word that follows it and a Fascistic Fascist is redundant. In art however, the two suffixes have come to acquire a more complicated distinction. Whatever in art is istic is a mannerism and the suffix should always conote opprobrium. Thus a piece of furniture which, without understanding the principles of modern design, merely copies its superficial aspects is modernistic.

The word Hellenistic refers to Greek art of the latter period, which is a mannerism on the early 5th century Hellenism. The reason why there is no word Romanticistic, is that the word Romantic is already one degree removed from Roman and Romanism, and to coin the word Romanistic would be the equivalent of saying modernisticistic.

All of this is just another example of the loose conduct of that fine old gentleman, Noah Webster, in art writing.



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THE ART DIGEST is published by The Art
Digest, Inc.; Peyton Bonnell, Jr., President;
Joseph Luyber, Secretary-Treasurer; Helen Ros-
velli, Vice-President. Semi-monthly October to
May, inclusive; monthly June, July, August
and September. Editor, Peyton Bonnell, Jr.

THE READERS COMMENT

Angry But Tolerant

Sir: I may belong to a past era, for try as I have since your October 15th issue arrived, I cannot find one appealing feature about the painting, *The Wind* by Karl Hofer, reproduced on the cover. Why, oh why! do such things win the awards while other works of art are cast aside. As long as such creations gather in the awards, it is small wonder that exhibitions contain, as Devree phrases it, an element of "Picasso at his worse."

I can't help but wish that Hofer's *Wind* would blow itself away before it causes me to tear up your magazine with rage. However, your magazine is as always most enjoyable and makes up for all the "queer" paintings you have to print in keeping up with the news and opinion of the art world.

—MARGARET MUNRO STRATTON, Syracuse

Recalls "Ding" and Daumier

Sir: *The People*, third prize winner at the Carnegie International, is a school-boy conception with a school-boy execution. I think, after thinking some 60 years, that Daumier would have made a work of art of the subject. "Ding" would have made his point clear, his treatment professional. The school-boy did neither.

—IVAN SWIFT, Harbor Springs, Mich.

A Vote for Mrs. Logan

Sir: I say, hurrah for Mrs. Logan! People are getting tired of all the prizes going to artists who draw like a six-year-old and paint with a child's technique. Too many are trying to be Bentons and Woods without the ability to do so.

—M. C. MILLER, Glendale, Cal.

Another Vote for Mrs. Logan

Sir: The critic who asserts that Mrs. Logan's book "Sanity in Art" reads like a shrill broadcast either has not read the book or does not know the meaning of words. I was impressed by the tolerance she displayed throughout that volume and its irrefutable logic and clarity. I am glad to note in THE ART DIGEST more news about art and less about the aberrations of the shrieking self-advertisers, which while they may be "news" are certainly not news of art.

—ELIZABETH MACK, Atlanta

Revolt in the Ranks

Sir: May I protest against the use of a "composite picture" by Frank Reilly to support his charge that James Owen Mahoney's World's Fair mural design is unoriginal? Without holding any brief for the Mahoney design, I believe that a similar composite picture might be pasted up to show as much lack of "originality" in the very sculptures that allegedly inspired the mural. In fact, anyone expert in the matter could prove the same about most of the world's greatest works of art, merely by taking elements from earlier works. That's tradition operating. But worse, Mr. Reilly's composite picture was forced and, under the circumstances, to force a similarity is certainly bad taste. And that goes for the A. D. for reproducing it.

—PAUL BIRD, Assistant Editor,
THE ART DIGEST

Assistant Editor, Paul Bird; Associate Editor,
Frank F. Caspers; Business Manager, Joseph Luy-
ber. Circulation Manager, Esther G. Jethro.

Entered as second class matter Oct. 15, 1930,
at the post office in New York, N. Y., under
the act of March 3, 1879. Subscriptions: United

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New York, N. Y. Telephone Volunteer 5-3870.
Volume XIII, No. 3, 1st November, 1938.

The Art Digest

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XIII

New York, N. Y., 1st November, 1938

No. 3



Little River: FRANCIS CHAPIN
Awarded Harris Silver Medal and \$500 Prize



Compartment C, Car 293: EDWARD HOPPER
Purchased from Exhibit by Art Institute

Jurors Tread Many Local Toes at the Chicago's "American Annual"

SWEPT OUT of Chicago's 49th annual exhibition of painting and sculpture before the decisions of three museum curators—Clyde H. Burroughs of the Detroit Art Institute, Henri Marceau of the Philadelphia Museum, and Henry Sayles Francis of the Cleveland Museum—are all the stalwart conservatives of other years and with them practically all of the succeeding generation of "official" rebels. Those left of the local contingent in the Art Institute's nation-wide annual—mostly unknowns—are proving a puzzling factor for the Chicago critics. The jurors voted, caught their respective trains, and left Chicago art circles to pick up the pieces.

While mulling over what to do with the new local "headliners," the critics almost forgot the national aspects of the show. "This year of 1933," writes C. J. Bulliet of the *Daily News*, "will go down in the art history of Chicago as either 'the year of the great debacle' or else 'the year of the great awakening.' It depends on the character of the new Chicago painting discovered by three out-of-town museum officials."

Eleanor Jewett of the *Tribune* called this "an extraordinary exhibit; not one of the really fine Chicago painters is represented." Copeland Burg of the *American* had the opposite view: "Exciting, thrilling and stimulating, it is probably the best show of contemporary painting ever exhibited in Chicago." Burg called the show "mildly modern," but Miss Jewett emphasized the fact that it contained "much modernism"—reading between the lines "too much modernism."

Modern or otherwise, the prizes went to artists who haven't yet seen "welcome" on the door mat of the National Academy. The coveted Logan Medal and \$500 was voted to Robert Laurent of Brooklyn for his bronze kneeling female figure. "Thus," writes Bul-

liet, "does irony still pursue Mrs. Frank C. Logan, whose protests against awarding of Logan prizes to modern works in the shows

Kneeling Figure: ROBERT LAURENT



at the Institute led eventually to her organizing the 'Sanity in Art' movement. For Laurent is president of the Hamilton Easter Field Foundation, founded by the artist and critic whose name it bears, one of the first and most determined fighters for 'modernism' in America. *Kneeling Figure* is decidedly 'modern,' but appears less extreme in 1938 than it would have seemed 10 years ago."

Eleanor Jewett termed the Logan winner "an unexciting piece, but on the sound side." The sculpture—juried by Stuart Benson, Lee Lawrie, C. Paul Jennewein, Edouard Chassaing, Edgar Miller and Emil Zettler—she found, in contrast to the paintings, "finer than usual and won just deserts by being remembered in the distribution of the prizes." Burg, on the other hand, called the Laurent bronze "about as creative as a dish of home-made fudge; it must be disheartening to artists to see such a 'pretty and dumb' entry walk off with the plum of the exhibition."

Another modern work, *Little River* by Francis Chapin, instructor of painting at the Institute's school, won the Harris silver medal and \$500 prize. Says Burg: "He is the only Chicagoan who compares favorably with the shining easterners in this exhibition, such as Kuniyoshi and Weber." Says Miss Jewett: "The work is liberally bathed in green." The Harris bronze medal and \$300 went to the circus painting by Esther Williams, *Waiting for the Cue*, rhythmic and lively.

Franklin Watkins, who committed *Suicide in Costume* back in 1931, won the M. V. Kohnstamm \$250 prize with *Springtime*, a figure painting of a little, beaten man playing a big cello. The Martin B. Cahn \$100 prize, for the best painting by a Chicago artist, went to Christian Abrahamsen for his portrait of an elderly woman called *The Spirit* [Please turn to page 29]



Bronze Wine Vessel (tsun) in Form of Owl: SHANG DYNASTY
Lent by Mr. and Mrs. Robert Woods Bliss



Wine Jar (hu) Inlaid With Malachite: LATE CHOU PERIOD
Lent by University Museum, Philadelphia

Metropolitan Displays Bronzes of Old China—From Shang to Sung

WHATEVER THE REASONS, there is a fascinating divergence of national tastes in the realm of Chinese art. The Englishman collects China's porcelains—subtle, fragile objects of perfection. The Frenchman prefers its sculpture—the steeds of T'ang, fluent Lohans, contented Buddhas. But the American collects the bronzes of old China; he collect shapes—rugged, stoic, bulbous, silent shapes.

This psychological fact was demonstrated when the Metropolitan Museum opened its exhibition of "Bronzes from American Collections," current until November 27. In the catalogue Alan Priest, who assembled the show, tells how it got out of hand and turned into "what is the most exciting and dazzling display of Chinese bronzes (particularly the early ceremonial bronzes) ever organized."

"Even the fisherman who opened a water bottle and released a djinn can hardly have been more stunned," adds Mr. Priest, with some curatorial breathlessness.

From half a hundred rich American collections 372 superb examples have been borrowed, illustrating the bronze caster's art from Shang to Sung, a mere euphonic swing of some 3,000 years through time. The only important collections of bronzes missing from the roll call of lenders are the Freer Gallery collection in Washington, and the Buckingham collection in Chicago. The former is permanently restricted from loaning its works, the latter temporarily so.

"Anyone of these bronzes," writes Mr. Priest, "has inherent in its shape and design something of the people who made it and something of the religion and beliefs that inspired it. The mass of them brought together accumulates so much power and compressed energy that it is almost terrifying—one almost expects to hear a roar or to see the thing explode."

The earliest of the vessels—those dating

from the puzzling Shang people who sprang fully civilized from the head of some Zeus—are expressions of a pantheistic religion of nature. "All this is reflected in the decoration of the bronzes—these nightmare, threatening monsters, these twisted, unreal beasts treading quietly enough their paths of rain and thunder, but capable of dashing forth with terrible jaws and claws at any moment."

"There is more than a suggestion of brutality and cruelty in these bronzes, and there is tremendous strength and control. To tell the truth, though, we don't know very much about them. For the most part they are sacrificial vessels made for ceremonies, sometimes in honor of dead ancestors, sometimes to commemorate an event. Following the ideas of the Chinese we call them food vessels, heating vessels, wine vessels, and so forth, and try to disentangle their uses from the classics; but the Book of Rites itself was compiled a thousand years and more after these things were in use—compiled when questions of procedure were already muddled."

"We can read what is written in many of them; and we begin to understand the symbolism, the association of dragons, with life-

bringing rain, the meander thunder, the fish, the birds, the ram and the moon. This will be all unravelled before we are through, but in the meantime we cannot be blind to the reality of the terrors of natural forces to the people who made these vessels. Echoes of it appear in our life today—do we not speak of floods, an earthquake, a tidal wave as an act of God?"

On this basis of their reality, Mr. Priest offers his galaxy of bronzes. The show is a Roman holiday for the Oriental scholars, but for the average American they are like verses by Walt Whitman; they burst with flexed power, their surfaces throb with the racy movement of protrusions and incisions flowing into each other; and yet they sit solidly down like the burghers of Middletown or Zenith.

From the Boston Museum are two especially rare pieces, a gourd shaped wine vessel and a slender, conventionalized Shang vase. Mrs. William Moore's early Chou wine container in the form of an owl (see cover of Feb. 1, 1938 issue of *THE ART DIGEST*) is again on public view, its cover head turned sidewise this time adding a "how's that?" to its

*Pair of
Fantastic
Animals:
MIDDLE CHOU
DYNASTY*

Lent by
Alfred F.
Pillsbury



The Art Digest

wise old look. The Metropolitan's own collection makes an excellent showing, particularly its ensemble of a half dozen vessels that form an early altar set. The Cleveland Museum has sent its curvilinear pole end among other pieces. From the Pillsbury collection, lent through the courtesy of Minneapolis Institute of Arts, are a pair of fantastic animals. Mrs. John D. Rockefeller's rare Buddhist altar set is included. Both public and private collectors rival with their rarities. Mrs. Christian R. Holmes, Mrs. C. Suydam Cutting, Mr. and Mrs. James Marshall Plumer, Mr. and Mrs. Nelson A. Rockefeller, Charles B. Hoyt, Mr. and Mrs. Edsel Ford, Raymond A. Bidwell, Mr. and Mrs. Robert Wood Bliss are only a few of the enthusiastic collectors of these bronzes, each with their own prized examples generously loaned to the museum.

Broadly, the exhibition divides into three main divisions: ceremonial bronzes from the Shang through the Han dynasties (1766 B.C.-220 A.D.); mirrors and accessories from Chou through the T'ang dynasty (1122 B.C.-906 A.D.); and Buddhist bronzes from the Six Dynasties to the early Sung (222 A.D.-960 A.D.).

"We might have shown the revival of the Sung and later periods," writes Mr. Priest, this time uncuratorially, "it would have been instructive and deadly dull."

Three Famous Frenchmen

The Knoedler Galleries, New York, announce an exhibition beginning Nov. 21 of 75 pictures—battle-scenes, portraits and drawings—by Gros, Géricault and Delacroix, three pivotal figures who helped switch the course of painting at the start of the last century. Under the auspices of the Duc de Trévise, the exhibition, which is for the benefit of the "Sauvegarde de l'Art Français," is made up mostly of loans from private and public collections in France, with 8 important examples by Delacroix and Géricault coming from American museums.

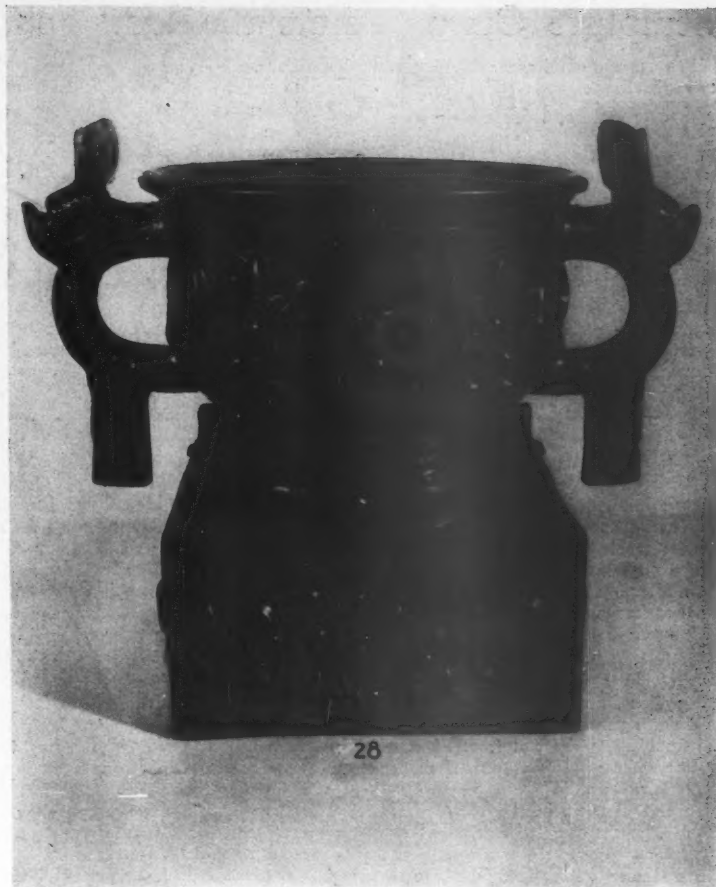
Gros, principal recorder of the Napoleonic era, succeeded David as the artistic dictator of France. His official position necessitated official painting—following the classic traditions of the Empire; but at heart a romantic, his studio was congenial to those two artistically rebellious students, Géricault and Delacroix, who spurned the pomposity of Empire art and gave impetus to the romantic movement. This exhibition will bring across the Atlantic many important canvases never before seen in America.

Flemish Show Postponed

The recent European crisis caused the large Flemish exhibition, originally scheduled to open at the Worcester Art Museum (Mass.) on Dec. 1st, to be postponed until the latter part of February or early March. The exhibition, which will comprise 75 paintings, will present the largest gathering of Flemish masterpieces seen in America, ranging from the works of the Van Eyck brothers to 17th century examples. The museum, co-operating with the John G. Johnson Collection in Philadelphia, will assemble most of the notable pieces housed in American collections, and will add to them important pieces which the Belgian Government will send from private and public collections.

M. Leo van Puyvelde, Director of the Musées Royaux des Beaux-Arts de Belgique and Professor of Art at the University of Liège, will come to this country as the guest of the Worcester and Philadelphia museums to lecture and take part in a seminar on Flemish art.

1st November, 1938



Kuei With Stand: EARLY CHOU PERIOD
Artistic and Functional Triumphs Are Consummated

Chinese Knew Answers to Modern Problems

NEW YORK this month is treated to probably the greatest display of ancient Chinese bronzes in the western world, with one large exhibition displayed at the Metropolitan Museum and another, smaller but of extensive importance, on view concurrently at Yamana & Co.

This latter show covers approximately the same periods in Chinese art as the Metropolitan's, beginning with the early Shang dynasty and carrying through the Buddhist bronzes to the Yuan dynasty. More than 200 catalogued items are on display, gathered from the firm's extensive and scattered collections. In the interesting foreword to the illustrated catalogue, J. LeRoy Davidson discusses some of the problems concerning these bronzes and their history.

To stand before a few of the more outstanding pieces in this exhibition, especially the ceremonial vessels of the early period, is at times the equivalent of gazing upon a Gothic cathedral. In the bronze vessel, as in the cathedral, a great race speaks, a deep-flowing primitive religion is expressed, an exuberant state of national health and ambition seems to be plotted in their forms and cabalistic designs. For moderns, especially, the exhibit is rewarding.

Passing over the esoteric significance of the motifs—the conventionalized cicadas (meaning probably eternal life), the thunder pattern (possibly rain), the dragon (benevolence), the horned animals, the mystifying *t'ao-tieh* masks, the whorls—forgetting the aged and lovely patines, the vessels may still be enjoyed for their ancient solution of the very problems of today. The meaning of to-

temic symbols is for those who write *Golden Boughs* and the enjoyment of patine is caviar for the connoisseur. The American of today has more pressing demands.

One is functionalism. There is in this exhibition a centuries-old, casket-shaped bronze vessel built like an impregnable fortress that bristles with flanges and handles and protuberances, that is as functional in its own way as an automobile transmission. The vessel is equipped with a movable lid, but so unified is the design of the ensemble that the lid is seemingly a necessary part of the whole. Yet, remove the lid and the remainder of the vessel suddenly becomes a design unit complete in itself. And then turn the lid over and, presto, there appears still a third, completely unified vessel with its own legs and own integrity. Three artistic and functional triumphs in one.

Or harmony of decoration. There is another bronze in the exhibition which is literally covered all over with raised or incised decoration—the whole repertory of motifs—used in the profusion governed by the law that nature abhors a vacuum. In this all-over decoration there is infinite detail, infinite variety and yet there is a governing oneness in the design. All of the motifs return on themselves, mystically at their own linear navels; each is complete in itself. Taken together however, because of this inexorable law or destiny, they blend into one composed design of the whole. The woods can be seen despite the trees.

Next, purity of form—goal of every artist of today. There is a third vessel—a vase—originally decorated with a malachite inlay

[Please turn to page 29]

Sculpture Guild "Points the Way Forward"

FOR ITS SECOND large exhibition of sculpture, the few-months-old but decidedly active new Sculptors' Guild is holding a show of 100 pieces at the Brooklyn Museum until Nov. 27, which is being hailed as another "vital" performance by the vigorous group.

Last spring the group held its splendid inaugural exhibition in a vacant lot on Park Avenue, New York, signifying its figurative main purpose in a highly literal way, viz.: "to make a place in the sun" for the American sculptor. The impetus behind the organization of 50 members is clearly put forth in their preamble (see page 11, Oct. 1, 1938, *THE ART DIGEST*), which reads like a bill of grievances for all American sculptors.

The guild's 100 sculptures are in the Brooklyn Museum by invitation and, introducing the show in the catalogue foreword, John I. H. Baur, curator of contemporary art, writes what amounts to one of the shortest histories of American sculpture. By the fourth mournful paragraph he is already upon the Sculptors' Guild, clutching at it, in hope, as "a body of artists which may, if it will, become a potent force in the development of American sculpture."

"It is only in the present century," writes Baur, "that American sculpture has felt an independence justified by its achievements. In departing from outworn canons and joining the frankly experimental front of modernism it deserves a hearing as one of the creative arts of this country."

Taken as a whole the show, beautifully installed and accompanied by a lively group of drawings by some of the sculptors, makes a spectacular impression. The experimental front is many-sided and the pieces range from pure abstractions—of the amorphous, surrealist type—to neo-classic decorative work by Paulanship. There are many young new artists in the show, and much of the work by the better known artists is new.

With a rare touch of showmanship, Mr.

Baur, who selected the show by "legging it" to the skylight studios of each of the artists, has added a dash of humorous pieces and even a soupçon of slapstick in one or two plasters, making it all the more attractive and relieving the tension of dilated emotions.

One of the platforms in the organization's program is a determination to win more attention for sculpture on the newspaper art pages, and Edward Alden Jewell of the *New York Times*, did just that, preferring to defer his comment on the American pictures at Carnegie for one week in order to devote full attention to the show. He agreed that there is a new movement in sculpture in America and that the guild has been "instrumental in co-ordinating this rejuvenated effort."

As a group demonstration, the show "argues progress and points the forward way," says Jewell, but he runs up a "prudent storm signal" on the mast of one of Mr. Baur's comments. "We should beware of replacing 'outworn canons,'" he adds, "just with new ones that may quickly prove deterrents, mere entombing, rut-binding formulae—no better in the end, no whit better, than the old." And as ominous in this respect, the critic speaks of an "oversimplification" that results in an inert, "unworked" mass.

"The type of simplification I have in mind is not that that stems from such sculptors as Brancusi and Archipenko, whose abstract designs rely to so large an extent upon highly finished, polished surfaces. This may also, of course—and in some degree has—become an accepted stock recipe in America; but it pertains to a decorative realm within which the procedure finds facile justification and raises few taxing problems."

There is plenty in the exhibition that pleased the *Times* critic and one was Warren Wheelock's endearing plaster of *Walt Whitman*, which Jewell believes is heroic enough to warrant enlargement. Other works that need the heroic scale: Robert Cronbach's

Industry, Ahron Ben-Shmuel's *Wrestlers*, and Genevieve Karr Hamlin's *Unison*. The critic approved of Sonia Gordon Brown's *Woman*, Vincent Glinsky's *Elizabeth*, Nat Werner's *Workers*, Louis Slobodkin's *Sailors*, Herbert Ferber's *Defeated*, Dorothea Greenbaum's *Fascist* and *Shooper*, Chaim Gross' *Acrobats*, Minna Harkavy's two portraits, and works by Mary Tarleton, Dina Melicov and Helene Sardeau.

Advertised rather engagingly in the *Subway Sun*, that poster read daily by millions of New Yorkers with maternal glassiness and nocturnal brightness, the show will undoubtedly please not only the art critics but also those who stray out of the subway holes to buy a vitaminized gum, or otherwise order their lives by the Collier car cards.

Hartmann Speaks of Basements

Sadakichi Hartmann, veteran American critic, lecturer and artist, fears that the day is coming when the "basement art" collections of the great museums will become "more fascinating than those of the upper galleries." Hartmann in a "letter to the editor" says:

"In reference to the removal of Cot's life-size *Paul* and *Virginia* illustration, permit me to remark.

"Why not cellarize, as you call it, all pictures representative of past periods. It would surely concentrate interest on modern productions. This sort of Hitlerism is nothing new. It was practiced at the Pennsylvania Academy when they skied West to give room to Paxton's 'ice cream' still lifes, and in Los Angeles where, although they have little to show, the few good canvases are hung in dark corridors. In this fashion, at the mercy of museum directors and trustees, we could get rid of Sargents, Whistlers, Homers, etc., who all at this date belong to history rather than post-war civilization.

"Will we never do things more rationally! Weeding a collection is sometimes necessary for lack of space, but why not go about it as at the Luxembourg where pictures that have outlived their reputation are sent to the provincial museums, while everything that is once in the Louvre stays and cannot be removed except by robbery.

"By Leutze's *Washington* and West's *White Horse* there is a grave danger that the basement art will become more fascinating than those of the upper galleries—what can be done about it!"

Trouble at the Bauhaus

A family quarrel within the New Bauhaus in Chicago, which opened a year ago under the direction of Moholy-Nagy, has disrupted the school's schedule, and re-opening this year has been postponed to "soon."

When it failed to reopen last month neither Moholy-Nagy nor his backers, the wealthy Association of Arts and Industries, would say anything, but intimations of the trouble came out recently when the Hungarian director sued the organization for \$2,750 back salary. "Intimating sadly," according to *Time Magazine*, "that he had been gulled. But the A. A. I. had a bitter tale to tell of Moholy's trying to 'Hitlerize' the New Bauhaus."

They Still Like America

"We Like America" is the special nomenclature given an exhibition of paintings, prints and sculpture which will be presented at New York's ACA Gallery for the benefit of the *New Masses*. The exhibit, which will be open from Nov. 13 to 27, is sponsored by a group of artists under the leadership of Art Young.

Mother and Child: MARGARET BRASSLER KANE (Mahogany)



"Life" Heralds U. S. Renaissance

AMERICAN ART has finally come of age and, furthermore, the future of the world's art lies in America, according to a dramatic supplement on art in the Oct. 31 issue of *Life*.

Twelve full pages are devoted to a pictorial history of the growth of American art and *Life* announces that "with such a popular enthusiasm for the practice of painting as the world has not seen since the Italian Renaissance, the day of great American painting and painters has arrived."

The presentation of the past history of American art by *Life* does not pretend to be a critical selection of the best, but rather a cross-section of about thirty paintings which give the main currents in this art growth. The early limners, the Europe-derived early portraits, the native genre painters, the cosmopolitans (Sargent, et. al.), the native giants (Homer, et. al.), the black revolutionary gang (Sloan, et. al.) and such diverse personalities as Frederic Remington and Maxfield Parrish are all included in the cavalcade.

The series concludes with the reproduction of two works from the current Whitney Show, Stanley Lothrop's "Painters West of the Mississippi:" Thomas Benton's *Susanna* and Otis Dozier's *Jack Rabbits*. The most spectacular reproduction is the two-page full color presentation of George Inness' well known canvas in the Metropolitan Museum, *Peace and Plenty*. Many others are in full-color.

Never before in the nation's history, announces *Life*, has art (they still capitalize the A) been as widely appreciated or as seriously practiced as today. "Almost without exception every public school in the country teaches drawing. Since 1934 the Federal government has spent either in art commissions or for the employment of artists nearly \$17,000,000. There are about 160 public art museums in the U. S. Within the last few years masterpieces of great private collections—Frick, Bache, Mellon, Huntington—have been made available to an art-loving public.

"Though it was a Victorian tradition for young ladies' seminaries to teach drawing and china painting, it is now accepted without comment that such institutions as the Radio City Music Hall, the Waldorf-Astoria and Sing Sing Prison should have an exhibition of the work of employees and inmates."

The supplement brings to a close a series of special articles *Life* has been running on the history of art, from the 13th century to the present, illustrated by examples in American collections. Bringing this history up to America today "where the practice of painting is being pursued more vigorously than anywhere else in the world," *Life* takes cognizance of the hopeful immediate future and salutes the artists of America's past.

Though America has produced a handful of truly great artists "there has never yet been a truly American art," says *Life*, and concerning the French critics' verdict on the American show so "proudly assembled" by the Modern Museum for the Jeu de Paume, *Life* states that it is well aware. But is is aware also, says *Life*, "that it is in America and not in war-torn Europe, that the world's art future lies."

Sympathetic Understanding

"Every time I see a young art student going through the streets with his portfolio under his arm, my heart beats desperately with pity, knowing what the poor lamb is up against."
—LE BARON COOKE, in *Epigrams of the Week*.

1st November, 1938



South Wind: PAUL LEWIS CLEMENS
Art Press Discovered Him in New York's 1936 "National"

Clemens of Milwaukee Comes to Gotham

ONE of the most provocative shows in New York at the moment is the Eastern debut of Paul Lewis Clemens, a young Milwaukee artist who at the age of 27 has learned the lessons of a number of old masters and applied them to his interest in the contemporary American scene. Oils, watercolors, and drawings by this young "find" are on view until Nov. 12 at the Walker Galleries.

Clemens' career to date is evidence of the difficulty a young painter with something to say has today in keeping his light hidden beneath a bushel—in avoiding the opportunity to say it publicly. He studied art history under Dr. Oscar Hagen at the University of Wisconsin and then found he wanted to do serious painting himself. He attended the Art Institute of Chicago for a year and then, returning to Milwaukee, painted a number of portraits until finally the Federal Art Project was started. Since that time he has been on and off the project depending upon the stringency of his exchequer.

Two years ago Clemens' work was noticed in New York at the National Exhibition of American Art and his painting, *Carnival* was then reproduced in both the *New York Times* and *THE ART DIGEST*. Last year the artist won honorable mention at the Chicago Annual for his figure piece, *South Wind*. At present he is working in Milwaukee on the Federal Art Project.

"He seems set to go places and do things," writes Howard Devree in the *New York Times*. "This artist impresses me because of his very rich paint values, his ability sensitively to

record character and to differentiate textures in his pictures, and his sound and unostentatious work throughout. He imparts sculptural quality to his figures. Reverence for Renoir, Degas and one or two old masters is occasionally reflected in his work, but he is not imitative. His color is admirable, his construction is satisfying; his work, in short, is mature."

"He has just the right ticket for success," Jerome Klein agrees in the *Post*, admitting that Clemens is excellently equipped as a draughtsman and a skilled colorist. But then comes a typical Klein slap: "While popular genre plays a certain part in his work (baseball scenes and circus scenes), his art leads definitely to the boudoir and innuendo. To me its febrile stuff. But I'm sure there will be plenty of customers."

The baseball pictures, incidentally, are probably the most true-ringing of American sport to appear in New York in several years—contact sports being a field in which contemporary American artists have been lamentably feeble (or plain amateur) since the glorious days of Bellows and Luks.

Kliedman and Korff Emerge

Rose Kliedman and Sophia Korff, graduates of the American Artists School, New York, will be presented beginning Nov. 7 in a "two-man" exhibition at the school's gallery. Pastels and oils, the exhibits feature New York scenes and portraits of Negro and Jewish children. Moses Soyer instructed the two.



Lighthouse: MORRIS KANTOR

Kantor's "Charm of Understatement"

MORRIS KANTOR's show at the Rehn Galleries three years ago set the critics to speculating. None could decide in what direction the artist was going; all agreed that no one formula was Kantor's.

At his current exhibition at the same galleries the question goes unanswered. Kantor's direction is buried deep in a dozen canvases that, like the daisies, refuse to tell. A faint surrealism seems to hover over one or two, such as the *Poet by the Sea* and other shore scenes, and even in the strangely forceful *Lighthouse*. A sombre yearning is in others, a dark romanticism in still others.

This mysticism in Kantor's art is nearly always tied down to an early subject, and despite the eerie quality of many of the oils they are still Cape Cod scenes. In *Painters and Personality*, published last year, Sam Lewisohn credits Kantor with a distinction that is "most convincing." "One can see that Kantor is a painter and loves pigment," he writes. "In his later marines there are both a solidity and rhythmic quality which are reminiscent of Courbet, but are conveyed to us with an individual shorthand that has great personal beauty and the charm of understatement."

Kent, 'Family Printer'

DISPLAYED in the milieu of the world's richest collection of illuminated manuscripts, rare books and priceless examples of fine printing, an American museum and its "family" printer are honored this month at the Morgan Library, New York, for three decades of their sustained level of typographic sensibilities.

Henry Watson Kent, secretary of the Metropolitan Museum, but, more important in this instance, its printer for the past 33 years, is being honored with an exhibition of printing done by and for the Metropolitan under his supervision, from the days when he wrangled a hand press out of the trustees for the "family printing" to the present time.

Many exhibitions of fine printing in America in the past few decades have included a catalogue, or a poster, or leaflet, done under Mr. Kent's supervision. When the trustees acceded to his request for a small hand press they little suspected they were founding the Museum Press and launching a potent influence of contemporary art.

From the start of his venture Mr. Kent decided to do no work beyond the scope of a booklet or pamphlet, preferring to have outside printers do the books, larger catalogues and learned papers. This leaves him more "elbow room" in his own shop, but on the larger work he collaborates and co-ordinates so that a high standard of printing has been maintained steadily through three decades from the smallest printed label to the largest scholarly book—from the most trifling janitor's voucher to the printing of the trustees annual

report. In the opinion of historians of typography this sustained thoroughness and high standard has been an astonishing achievement.

As former president of the Grolier Club and the American Institute of Graphic Arts, Mr. Kent has long been accorded recognition among typophiles, but this is the first important public recognition of his work.

Whitney Annual to Open

The Whitney Museum on Nov. 2 will open its doors on the 1938 edition of its annual Exhibition of American Art. Featuring paintings by 109 artists, 26 of whom are first-time exhibitors, the exhibition is a non-jury affair, invited artists being permitted to send a work of their own choosing.

Limited space prevents a larger roster of artists, and consequently many painters of wide reputation are omitted in accordance with the museum's policy of including as many new names as possible. Sixty-three of the 1938 exhibitors were not seen in the 1937 show. Presenting a lively cross-section of contemporary American painting, the Whitney walls are covered with work emanating from 16 states. Further comment will appear in the Nov. 15 issue of THE ART DIGEST.

For Rembrandt Lovers

An exhibition of Rembrandt etchings, including many of the artist's most famous subjects, will be on view at the Guy Mayer Gallery, New York, from Nov. 7 to Dec. 3. There will be nearly 30 prints displayed.

Cosimo in New York

ONE of the outstanding events of the Fall art calendar will be the exhibition of paintings by Piero di Cosimo which the Schaeffer Galleries, New York, will present for one month beginning Nov. 8th.

Piero di Cosimo (1462-1521) is an early Renaissance master whose works have never before been seen in a special exhibition in America. The Schaeffer show is doubly timely because of the interest this country is now manifesting in the old Italian master, several of whose works have within the past few years entered famous American museums and collections.

The exhibition will comprise loans from European as well as American collections, and will include two canvases painted between 1500 and 1505 for the Florentine art patron, Francesco Pugliese: *The Finding of Vulcan*, recently acquired by the Wadsworth Athenaeum at Hartford (to be reproduced in the next issue of THE ART DIGEST), and *Vulcan and Aeolus as Teachers of Mankind*, now owned by the National Gallery of Canada, Ottawa. Piero di Cosimo's interest in the early history of man is further shown in the third mythological subject which will be exhibited, *The Discovery of Honey*, a recent acquisition of the Worcester Art Museum. Mr. and Mrs. Harold I. Pratt will loan their *St. John the Baptist*, and from London will come Cosimo's *Mother and Child*.

Sculpture by Sturm

Justin Sturm, All-American football player while at Yale, blossomed as a sculptor after early literary success. Ex-novelist, ex-short story writer, he turned to his present medium in 1931 and won some acclaim at his first show, held in 1934, for the sincerity and vitality of his work. Sturm's latest pieces will be on exhibition at the Karl Freund Gallery, New York, until Nov. 14.

Portrait heads, animal and figure studies predominate and reveal a clean sense of design. Compact and rhythmical, Sturm's sculptures retain only the essential elements of the forms; unnecessary details are discarded. The animals, effectively stylized, include a giraffe, an amusing *Rooster from Wooster*, an *Owl-Faced Monkey*, and, to even things up, a *Monkey-Faced Owl*. *Dance Before Dawn* is a nude, poised and graceful, in one moment of a dance routine. Sturm's literary past is seen in his choice of titles, he being one of the few artists who know what to name it after the confinement.

Many notable people have had their images made permanent by Sturm, including Lily Pons, the three sons of Gene Tunney, Katherine Hepburn, and Mrs. Carleton Palmer. Of particular interest is a portrait of that fellow sculptor, Westbrook Pegler, whose caustic comments swept him recently into a brief but hectic career as a wielder of the chisel (see THE ART DIGEST for September 1).

American Ancestors

From Nov. 1 to the 12th the Downtown Gallery, New York, is holding its third "American Ancestors" exhibition, featuring work by the colonial predecessors of America's contemporary artists.

Selected from the collection of the American Folk Art Gallery, the pictures include important examples in the various media employed by anonymous and little known artists of the 18th and 19th centuries. Portraits, still lifes, landscapes, genre and birth certificates are on view, as well as recently discovered works by Joseph Stock, Edward Hicks, Pieter Vanderlyn, and other folk artists.

Answering Devree

REACTIONS to Howard Devree's article against the indiscriminate production and public exhibition of contemporary art, condensed in the last issue of *THE ART DIGEST*, have been intense and numerous. Among the letters received, Albert Sterner, artist, thinks that the dealer should assume the burden by buying paintings. Mr. Sterner:

"In many years there has been no statement regarding American art conditions more valuable and pertinent than Howard Devree's powerful diatribe against the futile and indiscriminate mass production, exhibition and merchandising of so-called art.

"One of the many reasons underlying the facts which Devree brings to light is, it seems to me, the pernicious *consignment* system prevailing in nearly every art dealer's gallery. Dealers do not now—as was formerly their wont—buy paintings from artists. Today hordes of artists good, bad and indifferent, clamor for exhibitions and can often secure a showing by paying for the gallery.

"This is an evil system that enables galleries galore to be opened and run on a shoestring. If art dealers like other merchants had to buy the substantial part of their wares (perhaps for modest prices enabling them eventually to make due profits), a much greater selective discrimination on their part would occur. Hence, less quantity and more quality would be found in their galleries.

"Then the art critic and the dealer might have time to do their work with more thought and sincerity. The obvious burden on the critic, that persistent 'blurb' which the advertising dealer now expects and demands would gradually be eliminated from his too busy calendar."

Dorothy Gay Gordon of Mount Vernon, a field secretary for the Collectors of American Art, thinks that the cause of the whole trouble is the failure of salaried Americans to desire art in their homes.

"I have read with much interest," she writes, "your column 'Devree Hits Back.' From my constant touring of New York galleries and my knowledge of other art centers, I am inclined to think he has not overstated his case. But he made no suggestion as to the reason for the condition which is growing rapidly more and more serious.

"It seems to me that the art world should stop bluffing and look the situation in the face. Throughout the whole country there is only a small handful of people who can earn a reasonable living by easel painting or sculpture (apart from portraiture or commercial art), and yet the number of students leaving colleges and art schools as ready to exhibit and earn has been computed at 18,000 yearly.

"For the man (or woman) whose whole desire in life is to paint, what is there ahead? To earn a roof and the meagerest meal, he must first exhibit and then teach—he must encourage others to paint.

"And the galleries—would they rent space to people they know are immature, or downright bad, if they could pay their rent through the sales of paintings—never! Most of our dealers find themselves in the desperate condition of being utterly unable to finance their business through the natural source—sales. If they were busy delivering paintings sold, they would be too busy to launch fortnightly exhibitions for any fees. But they too are human and must eat and sleep and, above all, look prosperous! And so the vicious circle keeps on circling—the cause seeming to be the lack of public consumption of the country's art. The remedy?—that would seem to



Village Through the Trees: CAMILLE PISSARRO
French Lyricism Before Nature

Kelekian Collection at American-Anderson

A SELECTED GROUP of 19th and 20th century paintings belonging to Dikran Khan Kelekian are to be placed on view Nov. 6-19 at the American Art Association-Anderson Galleries, New York, as the first in a series of shows that will be offered to the public apart from the galleries' auction activities.

The exhibition, comprising more than 50 oils and collected by a man whose interests in antiquities as well as modern art are equally well known, is almost entirely French, though America's own "Pop" Hart is included in the show with a spirited watercolor of Oaxaca. Many of the French works were last exhibited in the notable Petit Palais show of French art at the Paris Exposition.

The breadth of Kelekian's collection is indicated by the inclusion of such diverse artists as Courbet and Soutine, Cassatt and Braque.

Courbet's *Study of a Dog*, a picture that has often been reproduced in books on the artist, is a strong naturalistic work, sturdy in composition, rounded in its form. For greater

dash and color in this period there is a Delacroix which was formerly part of the Cheramy and Cronier collections.

Also prior to impressionism, are two small pictures, Corot's *Landscape of Chateau Thierry* and a *Landscape of a Village Seen Through Trees* by Camille Pissarro, both spiritually akin in their French lyricism before nature. The Pissarro, (reproduced) achieves in two extremely simple movements—blocked, horizontal houses and vertical trees—a completely balanced interplay in third dimensional space.

The impressionists and post-impressionists make up the bulk of the oils in the show. Renoir, Mary Cassatt, Degas and Lautrec of the former and Derain, Dufy, Rouault, Soutine among the latter, are represented by several pictures each. A tiny Degas figure piece is in high color. Amid five Rouault pictures one stands out as one of the highest achievements of the artist, a sensitive, sharp-featured self-portrait that mellows under luminous blues, yellows and oranges that seem to come from behind the figure.

be the arousing of the desire for art in the homes of America's people.

"Suppose the dealers and the artists should stop concentrating on big sales to the monied few and make the salaried people of America their objective—might not our country return to the condition prevalent in 1850-51, when the American Art-Union had made America all agog to own, with the result that the painters of that day sold steadily, and had no time to paint for exhibitions."

Portrait of W.C.T.U. Founder

Young co-eds who enter Northwestern University's chapter of Alpha Phi Fraternity will come into the presence of a new portrait of Frances E. Willard, the philanthropist who was also the first president of the Woman's Christian Temperance Union. Just completed by Karl Albert Buehr, dean of instructors in the School of the Art Institute of Chicago, the portrait described as "marvelously expressive," was done from an old daguerrotype.



Les Nuages: OTHON FREISZ
Rhythmic Animation in Cloud Forms

Freisz, Carnegie Juror, Exhibits in New York

OTHON FREISZ, member of this year's Carnegie International jury, is having a one-man show in New York at the Durand-Ruel Galleries until November 12—a group of paintings of which all but two are examples of the French modern's current stage of development.

The 16 landscapes and figures pieces in the present exhibit display in varying degrees Freisz's strength of color and crisp control which culminates in two canvases especially, the *Soleil dans les Arbres* painted this year and *Les Nuages*, dated 1937. The former picture, a deep view into a forest through which filters the distant sunlight, has a "juicy" solidity of color, while the latter, one of the artist's frequent harbor views, contains rhythmic animation in the cloud forms and other objects that defies the pointing of any obvious influence on the artist except his own individuality. Compared with the earlier 1907 figure of *M. Fleuret* and a 1923 portrait of

the artist's wife, a logical growth is indicated.

Freisz, who comes from a family of ship captains of Le Havre, was born in 1879 and began his art career just before the turn of the century. He studied under Bonnat and Moreau at the Beaux Arts and afterward became closely associated with Matisse, Derain, Vlaminck, Dufy, and Apollinaire, in the French modern movement that stemmed from Cézanne and passed through the revolt of *les fauves*.

His work "is and always has been marked by strictly individual feeling, directly and independently expressed," writes Edward Alden Jewell in the *New York Times*, and though this critic felt that the artist's later work lacked some of the "sharp, clear, electric vibration" of his painting of a decade ago, Jewell finds, "a logical and consistent" development governing the three decades of his career.

50 Centuries Hence

FLUSHING MEADOWS, now being slicked up for New York's 1939 World Fair, were fed a "Time Capsule" by the Westinghouse Electric Company, one of America's most adept creators of newsy publicity stunts. Carefully guarded by copper alloy, pyrex glass and an inert gas, objects of everyday use and 1,100 feet of micro-film were sunk fifty feet under the ground, there to remain, presumably, for 5,000 long years. At the expiration of that time, the Flushing Meadows will, again presumably, dig down and bring up a record of life in 1938.

They will wonder at the woman's hat designed by publicity-wise Lilly Daché and then project the micro-film on their screen to study, among other things, the art of the 20th century. They will learn a great deal more about the opinions of the Museum of Modern Art than they will about 20th century art when they puzzle over Picasso's *Guernica*, a distorted example of propaganda that failed to deliver its message; *Composition in Black, White and Red* by Piet Mondrian, exponent of colored geometry problems; *Persistence of*

Memory by Dali, in which cheese-like watches droop wearily over a nightmare landscape; *Dr. Meyer Hermann*, Otto Dix's study of a fat physician whose bulbous head is confusingly like the ball-shaped apparatus behind him; and John Marin's *Lower Manhattan*, which will, probably, be more readily understandable to posterity than some of this artist's other efforts.

More representative pictures will appear on this 6938 screen when our heirs come to Alexander Brook's *Summer Wind*, Charles Sheeler's precise *American Landscape*, Burchfield's *Promenade*, and Grant Wood's prim and prissy *Daughters of American Revolution*. And in Orozco's Dartmouth frescoes, on the theme of *The Epic of American Civilization*, they will shrink with distaste from the panel *Modern Human Sacrifice*, in which a uniformed corpse symbolizes the sacrifice of millions of 20th century males to the gods of war and dollar diplomacy. Perhaps they will be as unmindful of similar subjects by 70th century artists as we are of Orozco's. But perhaps by that time the blood-thirsty gods of war will have been supplanted by intelligence, thus ridding their century of a ruthless scourge.

Newark Enriched

TO NEWARK MUSEUM's large collection of American art—one of the first such groupings to be formed in the United States—have just come watercolors by "Pop" Hart and Gus Manger, bronzes by Gaston Lachaise and Harry Wickey, and two American folk paintings. The bronzes were purchased by the museum; the paintings were gifts, the Harts and the folk paintings from an anonymous donor, and the Manger from Bernard Rabin and Nathan Krueger of the Co-operative Gallery.

The Hart watercolors are notable additions to the museum's extensive collection of paintings and prints by this famous New Jersey artist, whose work was shown in a memorial exhibition there in 1935, two years after his death. One, *Men and Horses*, was done by Hart in Morocco in 1929 and depicts Arabs bathing their horses in a stream. It is a vigorous study in linear movement. The other, *Landscape Near Bou Saada*, is one of many sketched by the artist in his African travels in 1930.

Lachaise's *Woman Walking*, cast in gleaming gilded bronze, presents the female figure in abundant maturity, with an added majesty gained by stylized treatment in keeping with the finish of the metal. *Sulking Bull*, a realistic animal statue by Harry Wickey, is on loan to the Cincinnati Museum for November. Gus Manger's watercolor is a landscape painted near Sandbrook, New Jersey, in 1915 and reveals the artist's love of nature in a simple and direct style.

The two folk paintings are portraits: *Child with Blue Sash*, a pastel by Jonnie E. Berry, 1865; and a likeness of a child painted by an unknown 19th century artist in Shirley, Mass. The facial characteristics of the former bear a marked resemblance to Napoleon and hint that it was copied from a Currier & Ives print, *The Little Emperor*.

Woman Walking: GASTON LACHAISE
Femininity in Abundant Maturity



The Art Digest

Treasury Sets Up Permanent Art Unit

THE STRUGGLE to make Uncle Sam's role as a patron of the fine arts a permanent one has now been crowned with success. An order issued by Admiral C. J. Peoples and approved by Henry Morgenthau has been made public, creating a Section of Fine Arts in the Procurement Division of the Treasury Department as a permanent activity of the Federal Government. This new section takes the place of the old temporary Section of Painting and Sculpture, under which the art decoration of hundreds of public buildings was carried out during the past four years.

The creation of the new section comes somewhat as a diploma of accomplishment for the artists of America and the leaders who so ably conducted the administration work in Washington. The step was taken, to quote the official announcement, "because of the belief that the work pursued and the methods employed by the section have made so substantial a contribution to the development of native art that they constitute a sound basis for permanent governmental activity in this field."

The four-year program to embellish public buildings with native talent, says the Treasury, has been "realized beyond our most optimistic expectations. More than 300 different communities have seen mural paintings and sculpture installed in their public buildings. The average quality of the work has been high and its cost low [amounting to about 1 per cent of the building cost]."

To continue the citation for American artists: "Setting out to stimulate the development of art in the country and to reward outstanding talent on the basis of quality alone, the results achieved are remarkable. Painters and sculptors of established position have outdone themselves in this work and many distinguished talents hitherto unknown to the public have been brought out by our system of anonymous competitions."

"Therefore, in consideration of the verdict of the leading authorities in painting and sculpture that the objectives have been attained, the name is hereby changed to 'Section of Fine Arts.'"

Statistics included in the announcement are interesting. To date 79 competitions have been held with 4,824 artists competing. Artists have submitted 10,334 sketches to the Treasury in the last four years, and the Treasury has let 375 artists' contracts, amounting to \$537,164. The number of artists at present under contract is 192, with \$364,135 additionally obligated for their services.

Cram Attacks "Gadgets"

Ralph Adams Cram, whose Gothic Woolworth Building is respected somehow by modernists, takes exception in the current issue of the *American Scholar* to what he terms the Hudnut-Gropius-Wright school of architecture. In an earlier issue Dean Hudnut of Harvard voiced an eloquent prophecy for the new architecture.

Agreeing thoroughly with Hudnut's ideas, Cram cannot accept their fruits. The modernists are accepting "gadgets as vital elements," he says—"ribbon fenestration, angle windows, cantilevers, unsupported projects, 'Maya setbacks.'" These are as fleeting as the fashion styles of post-war femininity, he holds. Also, the modernists "have become completely bedeviled by structural steel, ferro-concrete, and glass," and he asks if there now be no further use for stone, brick, marble and wood.



Reverie: PAUL GAUGUIN
The Artist Said Farewell on a Tahitian Quay

Important Gauguin Goes to Missouri Museum

AFTER numerous long journeys and several stops in private collections, *Reverie*, a portrait by Paul Gauguin, has found its way to the William Rockhill Nelson Gallery of Kansas City. Formerly in the collection of the late Josef Stransky, one-time conductor of the New York Philharmonic Orchestra, it entered the Missouri museum via Wildenstein & Co.

Gauguin, the Parisian banker who found family and business responsibilities insufferable, painted this canvas in 1891 during his first stay in Tahiti. The subject is said to be his native wife, Tehura, whom, as he relates in his *Noa Noa*, he first saw at Faone in a rose-colored muslin gown, the garment she wears in this calm portrait. Set off by a vibrant blue background, bronze flesh and the acid green of a landscape in the upper left-hand corner, the composition is dominated by the rose dress. Repose and quiet characterize the canvas; absent is the literary and morbid content of so many later paintings.

Reverie is a pictorial description of his native wife that makes visual the literary description mentioned above and the verbal picture of Gauguin's last impression of Tehura: "As I left the quay, at the moment of sailing, I saw Tehura for the last time. She was sitting on the stone quay with her legs hanging over the side, caressing the salt water with her broad and powerful feet. Tired, still dis-

tressed, but calm. The flower she had worn behind her ear had fallen into her lap—withered."

Like his contemporaries, Van Gogh and Cézanne, Gauguin experienced neither acceptance nor recognition during his lifetime. Ex-sailor, ex-businessman, he found, as one French critic explained, everything against his art—women, collectors and museums. Museum directors, particularly M. Bénédict of the Musée du Luxembourg, were decidedly opposed to any suggestion that his work be exhibited in their institutions: now museums are most hospitable. Gauguin's *Reverie* will join Van Gogh's *Olive Grove* and Cézanne's *Mont Ste. Victorie* on a Missouri museum wall, so far from Paris and Tahiti.

Venus Clothed, Unhappy

Japan, suddenly apprehensive about "dangerous thoughts" of its hard-pressed citizenry, is evidently going to new lengths to control their mental activity. The latest, according to the New York *Times*, is the insistence that the cast of Venus de Milo in a Tokyo restaurant is immoral and must be draped. The *Times* continued: "Her new Fall outfit consists of a demure blue rayon Mother Hubbard covered with white polka dots. Many Japanese admit she looks unhappy in it."



*Glory, Glory and The Abduction: VIKTOR SCHRECKENGOST
First Prize in Ceramic Sculpture*



*Island Firs: HELEN A. LOGGIE
An Etching Praised by Arms*

The World of Ceramics Meets in Syracuse

THE SYRACUSE MUSEUM is sponsoring until Nov. 20 the seventh in its series of annual ceramic exhibitions. National in scope, these shows are an important factor in the increasing interest being shown in this medium—the 1933 show attracted 1,513 entries from potters in the U. S., Honolulu and Canada.

The Syracuse institution was praised for its support of ceramic artists by William M. Milliken, chairman of the jury, who, in speaking of the annual, said, "It is particularly significant that this year a group of about 100 pieces from the present exhibition has been chosen to represent American ceramic art at the Golden Gate Exposition in 1939." In commenting on the high quality of this year's entries, the juror added that the museum's support of ceramics "played a part in the outstanding quality of the pieces submitted to the jury, making the level of quality in the current exhibition by far the highest in the seven national exhibitions so far held."

The jury, in addition to awarding prizes, picked a group for the regular annual ceramic circuit sponsored by the Syracuse Museum, which this year will include Minneapolis, Pittsburgh, Cincinnati, Rochester, Chicago, Columbus and Manchester (N. H.).

First prize in ceramic sculpture went to Viktor Schreckengost of Cleveland, for his *Glory, Glory and The Abduction* (see cut). Second prize went to Carl Schmitz, a New Yorker, for his group, *Reclining Nude, Mother, The Good Samaritan and Danae*. A special prize given for "unusual humor or whimsy" was awarded to Thelma Frazier of Cleveland. David Seyler's *Adam and Eve* and Paul Bogatay's *Elephant* drew honorable mentions.

First prize in pottery went to Arthur E. Baggs of Columbus for his *Cookie Jar*; second prize, to Herbert H. Sanders of San Jose, Cal., for his group of five bowls; third prize was divided between Edgar Littlefield and Glen Lukens, both former first prize winners

in past exhibitions. The honorable mentions in this field were awarded to Laura Andreson, William Manker, Florence Richardson, Marjorie Post, Harold W. Hunsicker, Yetta Rosenberg, Henry Marley, William Soini and Mary Cummings.

H. Edward Winter and Russell B. Aitken, both from Cleveland, divided the first prize in the enamels division. Honorable mention was drawn by Kenneth Bates.

The Jury was composed of William M. Milliken, director of the Cleveland Museum; R. Guy Cowan, representing the American Ceramic Society; Waylande Gregory, sculptor; Walter H. Siple, director of the Cincinnati Art Museum; and a California Committee: Roland J. McKinney, director of American painting for the Golden Gate Exposition and Reginald Poland, director of the San Diego Gallery of Fine Arts.

Art in Store Windows

Collaborating with the American Artists Professional League in observance of National Art Week in New York this year is Studio Guild, which last Fall conducted independently a program to spread art appreciation during a given period. Visitors to the fashionable shopping district of New York will see more than 1,000 paintings and sculptures displayed in the windows of exclusive shops, department stores, travel agencies and other commercial organizations during Art Week, Nov. 1 to 7.

Art Week will be spoken of over the radio, written about by commentators, and at least one metropolitan magazine, *Cue*, is printing a special "Art Week Issue." Not only New York, but the entire country will be treated to a rash of art displays, almost a geometrical progression in number. Last year 38 governors and about 500 mayors made official proclamation of American Art Week.

Akin to Kilmer

A SET of drawings and etchings by Helen A. Loggie, Washington State artist who likes nothing better than sketching the rugged, lonesome pines of Puget Sound, comprises the artist's first New York show on view through Nov. 19 at the Kleemann Galleries.

The exhibition is equally divided between the prints and the drawings and the transcription from one medium to the other is so carefully worked out that, at a glance, it is impossible for the inexpert to decide which is the drawing and which the print or to believe that the drawing is not another impression of the print, were not the two reversed.

To this consummate care in working and to Miss Loggie's untiring patience before her subjects, John Taylor Arms gives the salute of a fellow-artist in the catalogue foreword. "She takes to her art," he writes, "a clarity of perception, an uncompromising honesty, a profundity of feeling, a humility of spirit, and a respect for her medium, that are reflected in everything she does. Entirely uninterested or untouched by fads and 'tendencies' in art, her drawings and etchings are as direct and as genuine as her own spirit."

"I believe that no American artist except Ernest Haskell—with whom she has much in common though she shows not the slightest trace of imitation—has more poignantly felt and more beautifully expressed in line the wonder and subtlety of trees." Each of Miss Loggie's prints, though they remain on the same emotionally impersonal level, are graphic counterparts to the lines of Joyce Kilmer.

Growth in the Old Dominion

A thousand new members, an endowment increase of \$57,000, gifts amounting to \$300,000, indefinite loans valued at four millions and a record-breaking attendance of 160,000 persons is the past twelve months' story of growth of the Virginia Museum of Art in Richmond.

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The Art Digest

Fifty Palettes

FIFTY MINIATURE autographed palettes of well-known American artists will be on display during American Art Week, Nov. 1 to 7, at the Grand Central Art Galleries, New York. The small fragmentary sketch painted on each shows the characteristic style of such artists as Wayman Adams, George Elmer Browne, Ernest Fiene, Gordon Grant, Eugene Higgins, Jerome Myers, Hobart Nichols, Chauncey F. Ryder and others.

The collection emphasizes the fact that the true artist touches nothing without giving it his personal stamp. The arrangement of his colors is as unique as his finished paintings; the setting of his palette as individual as his handwriting. His palette like his style is a phase of expression, and corrects the assumption of many non-painters that an artist automatically lays out his colors in the order of the spectrum, an order which would be no more convenient than a bank of typewriter keys arranged alphabetically. William K. Drewes will give a talk on Nov. 5.

A travelling exhibition, sponsored by the research laboratories of M. Grumbacher, the collection is being shown at museums, libraries, colleges and art associations.

Suspended Living

The suspended house is architecture's latest gift to better living and a model by its inventor, Paul Nelson, is being currently displayed at the Pierre Matisse Gallery, New York, along with a group of abstract watercolors by Fernand Leger.

Since collectivity is the keynote of life today, regeneration of the individual—the unit of collectivity—is the prime need, argues Mr. Nelson, and for better regeneration the individual must have freedom for all degrees of seclusion and intimacy. The "suspended house" is a glass-steel-concrete structure in which the various unit rooms of the house are suspended in aloofness from the ceiling which is sort of a metal vertebrae.

Thus the bedroom may be a suspended sleeping cabin; the living room a suspended circular cockpit; and other units hang from the ceiling. Access from one to another is by a winding and rather romantic ramp. Instead of floors to the house there are levels; instead of exterior interest, all is concentrated on the interior—the individual's needs for today.

Studies in Sadness

Saul Raskin, "student of sadness," is showing 18 watercolors and oils on paper at the Grand Central Galleries, New York, until Nov. 12. The aged and sad men who have received much attention from this artist are here supplemented by representatives of the animal kingdom, principally cows and horses. Animals, Raskin insists, are no happier than men.

Long known for his studies of lamentations, Raskin defines sorrow according to racial origin. For him the Jews' dejection is more continuous and more deeply felt than that of the Russian, while the Italian knows only a passing sorrow and the Frenchman has "no talent of sadness." The variations of this emotion are pictured in the exhibition.

PAINTINGS

ceike

November 1 - 15

Vendome Gallery, 339 W. 57 St.

1st November, 1938



Odalisque en Grisaille: INGRES (1780-1867)
Courtesy of Metropolitan Museum

Ingres Odalisque Enthroned at Metropolitan

AN ODALISQUE by Ingres, completely gray at first glance but with fleeting rose, cream, gold and blue tints, which was undoubtedly a study for the famous *Odalisque Couchée* in the Louvre, has just been acquired by the Metropolitan Museum. The acquisition has revived one of the more entertaining stories about the much-storied Metropolitan.

As the wags of the art world tell it, the late Bryson Burroughs, for many years curator of paintings at the Metropolitan, brought an Ingres odalisque—the one now in the Walters Art Gallery, Baltimore—before the august body that ruled on good and bad art at the museum in its former days. He urged the purchase of the work. After long consideration, the proposal was voted down. Henry Walters, then a trustee, immediately got in touch with the dealer and bought the picture himself. The Met authorities, it seems, had voted the picture down because of Ingres' "bad drawing!"

The present acquisition, *Odalisque en Grisaille*, (an odalisque is a harem inmate; grisaille means painting in gray monotone), is in a slightly different, possibly better, proportion than the Louvre piece. The latter work was commissioned in 1813 by Napoleon's sister Caroline (Queen of Naples by grace of her brother) and was to be a pendant to a picture which had been bought from Ingres some years before by the queen's husband, Joachim Murat. The Metropolitan's study, listed in the inventory of Ingres' effects which were left to his wife, comes direct from a relative, Emanuel Riant, husband of a daughter of Mme. Ingres' sister-in-law.

"So far as we know," writes Louise Bur-

roughs in the Metropolitan *Bulletin*, "this is the only grisaille by Ingres in existence; and its importance in the study of his work can hardly be exaggerated, for here in perfection shines that beauty of draughtsmanship which is the crowning glory of Ingres' art."

The painting is, in effect, a remarkable tour de force as a demonstration of the 19th century French artist's well known faith in drawing as the touchstone of a painter's greatness. "Drawing," he said, "comprehends three quarters and a half of that which constitutes painting. If I had to put a sign above my door I would write *School of Drawing*, and I am sure that I would turn out painters."

After many years the Metropolitan agrees.

Kosleck, Actor-Painter

Known to Germany as an actor, Martin Kosleck came to America six years ago and settled in California, where, because he did not speak English, he was unable to follow his profession. Kosleck turned to painting, and soon came to the attention of William Dieterle, Hollywood director, who sponsored his work. That the motion picture colony gave support is seen from the list of portraits included in Kosleck's current exhibition at the Marie Sterner Galleries, New York.

The German painter's impression of Marlene Dietrich is among his most successful pictures. Langorously holding a cigarette, the glamorous Teuton's face is solidly constructed with subdued tones. The features are painted and not, as in most of the other portrait studies, scratched in with the tip of the brush handle.

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Flooded Meadows: HARRIETTE G. MILLER

Harriette Miller Commands Two Media

A GROUP of sculptures and paintings by Harriette G. Miller, on view at the Kraushaar Galleries, New York, until Nov. 12 reveal that this Vermont artist, known best for her sculpture, finds an equally expressive medium in oil.

A group of landscapes done in Vermont, street scenes from Paris, a still life and interior or two—all soldily wrought if, however, a little sombre in color, present the artist's talent in oil. The landscapes, especially *Autumn Peace* travel for miles into the hazy, soporific distance, avoiding some of the matters of interest that must exist below the horizon, though *Flooded Meadows* has a lilting play of light that makes the canvas stir.

Miss Miller's figure pieces have some of the same quality. An old woman in Paris serves as model for several of them and in each she stands stooped, over a counter of flowers or fish, and yet she is ancestrally hieratic, like some old Ming grandmother.

That Miss Miller is craftsmanlike in every-

thing she does is indicated in both the paintings and the sculptures. These latter, small figures entitled *Reflection*, *Courage*, *Vigilance*, show a careful honesty in workmanship and one large piece, *Torso*, rises to the status of a finely achieved conception of form.

Golden Gate Gold

Though the committee in charge of the fine arts show at the Golden Gate International Exposition has not yet announced its plans, rumors continue to drift in from California hinting that the artists' rainbow ends in San Francisco, where the proverbial pots of gold will be found.

There is talk of an international prize, a national prize and state prizes—all bounteous enough, Californians insist, to attract the country's best paintings. The New York World's Fair; they imply, will have to be content with second choice canvases.

Out of the West

A CHILLING WIND, like one off the shores of Baffin Bay, whipped across the enthusiasm for Western regional art when the New York critics finished their reviews of paintings "West of the Mississippi" at the Whitney Museum. Though some critics gave it short shift and others accorded it adequate space, the consensus was that regionalism stops with subject matter and American art is still safely confined "East of the Schuylkill."

Jerome Klein of the *Post*, devoting 213 words to the 50 exhibits, failed to voice a definite opinion, beyond calling the social protesting Joe Jones "the strongest rising force in the West," and pronouncing Benton's *Susanna and the Elders* (reproduced in Oct. 1st issue of THE ART DIGEST, page 5) a "big chestnut," nothing but a "lifeless academic studio nude, Bouguereau at the four corners." Curry's *Ajax*, to him, was "plodding and ponderous," and Frederick Shane's *The Pig Run* took "first honors in intimate genre."

Henry McBride of the *Sun* didn't feel that the exhibition "appreciably adds to our store of great artists" and centered his praise on four exhibitors "we know already"—Randall Davey, Frank Mechau, Thomas Benton and Joe Jones. Russell Cowles "might eventually rate on that preferred list" for his *Indian Summer* landscape has "breadth, feeling and a suggestion of a manner of its own."

William A. Gaw's landscape, in McBride's opinion, "has a tendency to slump into confusion." Barse Miller's style is "too close to that of Paul Cadmus for comfort, and one Cadmus is enough." Paul Sample's *Freight Cars in the Desert* "are cleanly and neatly described in the way of Charles Sheeler," and Emil Bistram's cubistic *Humming Bird Dance* "is pretty good but not quite distinct enough from the Indian drawings that inspired it."

The four honored artists, Davey, Mechau, Benton and Jones, "know by this time pretty definitely what they want to do and how to do it." Mechau is "the most promising of this quartet." Benton's *Susanna* "is not so biblical that it hurts, but if it hurts at all it is in the unblinking clarity of a situation that calls for a few veils." Jones ought to "tone down some of his bitterness, especially since the sandstorms have already abated."

Emily Genauer of the *World-Telegram* took issue with Stanley Lothrop's statement that Western artists are freer from European influences. Labaudt's *Spirit of Reality* "has a definitely French flavor." C. G. Nelson's *Retrospection* and Willard Nash's *Portrait* are "no less School-of-Paris in feeling." Mechau's *Indian Flight* is "a distinctly original type of painting stemming, of course, from the European modernists." Nordfeldt "must certainly be an admirer of De Segonzac."

This critic, however, had kind words for Lew Davis' *Thirty Minutes for Lunch*, William A. Gaw's *Vesper Hour*, Everett Gee Jackson's *Sailor Beware*, Barse Miller's *Shooting Gallery* (sailors ashore and well-rounded girls), Fletcher Martin's *Trouble in Frisco* and Everett Spruce's lively *Burnet County Landscape*. Miss Genauer concluded by saying of Benton's *Susanna* that "the nude figure of the woman is so stiff and so badly worked into the main picture structure it looks as though it was pasted on."

To Howard Devree of the *Times* the argument for Western regionalism was defeated by the ease of transportation now available at the artist's beck and call. He writes: "So it comes about that the true home-spun denizens of certain districts, who are producing work characteristic of those regions only,

[Please turn to page 25]

Grandeur of the Mysterious North



CHRISTMAS EVE

BY
WM. H.
SINGER, Jr.
N. A.

Buffa Gallery, 58 West 57th Street, N. Y.

Calm Waters of Loch Carnegie Disturbed as Politics Rears Its Head

CARNEGIE WATERS were calm this year. The critics, strangely enough were calm, too; instead of the usual "how could they have done it?" attitude, the quick eyed experts actually agreed with the judges' first prize award and saw in their choice evidence that, as a Carnegie memorandum pointed out, "in the field of art at least a spirit of international amity prevails."

The calm surface of Loch Carnegie was agitated only when the monster *Politics* raised its ugly head to furnish a pointed theme for many an art column.

"Political Aspect" was headlined by Emily Genauer in her New York *World-Telegram* review of the show. In discussing Karl Hofer, the first prize winner, she pointed out that "perhaps understanding would have been promoted even further had the Carnegie officials troubled to point out in their announcement that Karl Hofer, of Berlin, Germany, though Aryan, born in Karlsruhe, Germany, for many years a professor at the Berlin Academy and certainly one of Germany's most influential and best-known painters, is now, as an avowed anti-Nazi, on the German government's official 'verboten' list of painters. He is not allowed to exhibit his work in Germany or to receive reviews of it."

Jerome Klein, of the New York *Post*, saw the Hofer award as "a stinging rebuke to Nazi suppression of cultural freedom." Riding his political feelings to a farcical conclusion, he predicted that Nazi encroachments would continue until the Carnegie International would become a national art show "with the place of honor reserved for masterpieces by Der Fuehrer."

Outside of the political slant, Klein found the Carnegie show a calm one, so calm, in

fact, that he wrote: "Successive trips to the Carnegie are like visits to an aging relative, with whom one exchanges the same familiar amenities on each occasion."

For Dorothy Grafty, clear-thinking critic for the Philadelphia *Record*, the 1938 show was serene. "The lion lies down with the lamb; the Spanish loyalist with the Spanish insurgent, the Nazi with his opposite; the Czech with the Hungarian and the Pole," was the way she explained it.

Going on to Hofer's *The Wind* she wrote, "it is as breath-taking in its directness as an express train. There is no trifling in its uncompromising brilliance. As impersonal as logic, it nevertheless possesses that basic contradiction inherent in fine art, the essence of the artist's own personality."

Edward Alden Jewell, of the New York *Times*, agreeing with the judges, decided that "Karl Hofer's figure piece, *The Wind*, represents this German painter at the robust top of his form. Sculpturesque in both its simplification and in the powerfully unified plan of organization, it is quite typical of the artist's methods."

Dorothy Kantner's Lonesome "No"

Against this chorus of "Ayes" one very shrill "No" stood out. It was a solo opinion delivered by Dorothy Kantner in the Pittsburgh *Sun-Telegraph*, home town paper of the Carnegie International. For her *The Wind* was merely something to tie in with the title of Margaret Mitchell's saga of the South; said she: "Whatever its purpose, Hofer's painting leaves us, like the two figures, cold. The one thing of which we are sure is, that the grand prize has gone with 'The Wind'."

Up to this point the critics, with the exception of Miss Kantner, were in beautiful

and unusual harmony, but after leaving *The Wind* one comes upon sour notes of dissenting opinion.

Maurice de Vlaminck, French winner of the second prize, is a discordant theme, as his *Winter*, which for Jewell was superb, drew from McBride the statement that it could "scarcely interest any one save Vlaminck himself. These Vlaminck winter scenes have been commercialized for so many years that now there is nothing left to be said of them and there wasn't much to be said, of course, when they were new." In a completely different key, Miss Grafty insists that "Although both in technique and in subject matter the painting [Vlaminck's *Winter*] differs from that by Hofer, it possesses the same overpowering directness."

"Self-Conscious" Proletarianism

Arnold Blanch's *People*, which took third prize, brought the critics around to the Americans in the show, a division which they studied and about which they wrote in varying keys. Miss Genauer and Mr. Klein were in happy voice, Klein listing this American among the high points of the exhibition and Genauer describing it as "fine." Jewell, in ending his review for the *Times*, decreed: "... even at the unhappy cost of having to wind up on a sour note, it must be confessed here that Arnold Blanch's *People* seems a very wan, maladroit and incommunicative piece of painting." He had previously said that this prize winner was "a thinly painted and rather self-conscious 'proletarian' document."

For Dorothy Grafty and for Henry McBride there were many paintings in the exhibit more worthy of honor than the Blanch canvas. The *Sun* critic listed the American paint-

[Please turn to page 28]

DALE NICHOLS

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of

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Winter in Westchester: ERNEST LAWSON

Paintings, Old & New, in New York Auction

AN impressive group of paintings will go on exhibition Nov. 12 at the American-Art Association Anderson Galleries, prior to sale the evening of Nov. 17. Comprising paintings by Dutch 17th century masters, American and European 19th century painters, and contemporary American, French and Scottish artists, this collection of 76 paintings comes to 57th Street from several owners.

Prominent are two canvases by Charles M. Russell, *The Trail* and *Indian Trading Station*, both bearing the ox-skull emblem of the famous Cowboy painter. From a London collection comes *Annunciation to the Shepherds* by Nicolas Berchem (17th Cent. Dutch) and works by Aelbert Cuyp, Franz Van Mieris and Van Der Helst. Sustermans is also represented. Two other pictures of importance are Lucas Cranach the Younger's *The Mercenary Marriage* and Antoine Le Nain's *The Little Housemaid*.

From the 19th century comes Martin Rico's *The Shower* as well as interesting works by Diaz, Rousseau, Puvis de Chavannes and Troyon. Among the contemporary Americans Ernest Lawson contributes a fine *Winter in Westchester*, which is accompanied by works of Homer D. Martin, Blakelock and Wyant.

The afternoon of Nov. 5 will see the dispersal of English 18th century furniture and decorations from the firm of Douglas Curry of New York. Comprising, besides Georgian silver and Sheffield plate, much unusual furniture, the offerings of this sale will be on exhibition from Oct. 29.

Outstanding among the furniture pieces are an early Queen Anne secretary bookcase, beautifully veneered and figured, and a rare Chippendale carved walnut and petit point cheval fire screen. A wide variety of Chippendale, Hepplewhite, and Sheraton desks, chairs and tables is also offered. Of note in the Georgian silver group are a set of 12 George III three-pronged forks (London, 1780), and a pair of William and Mary candlesticks by Richard Syngin (London, 1697).

On Nov. 12 the auctioneer's hammer will scatter the collection of 18th century French furniture, Continental porcelains, Oriental rugs and tapestries formed by Jules J. Brodeur. On view from Nov. 5, this group includes Louis XV and Louis XVI pieces, many of which are carved walnut and inlaid examples. Among the Louis XV fauteuils are works by three 18th century Parisians: Pierre Bara, Francois-Louis Martin and Sulpice Brizard.

Last of the Bishop

COMPLETING the dispersal of the famous Cortlandt F. Bishop Library, Part III, comprising the letters R-Z, will go under the hammer at the American Art Association-Anderson Galleries, New York, on the afternoon and evening of Nov. 14 and the evening of Nov. 15. On exhibition from Nov. 5, Part III includes a rare set of the works of Watteau known as the *Recueil Jullienne*, a series of plates engraved by various artists after Watteau. Also notable is Anton Koberger's *Schatzbehalter*, one of the most famous of German 15th century illustrated books.

Although it is one of the great treasures of French literature, no first edition of Ronsard's sonnets (1552), is in the public libraries of France—the copy in the Bishop collection is said to be superior to the one owned by the British Museum. Spenser's *The Faerie Queene*, Walton's *The Compleat Angler* (1653) and Scott's *Waverley* are also among the more important offerings.

Rarities of early printing include an unrecorded, undated edition of Eyke von Repgow's *Remissorium*; the Huth copy of the 15th century edition of Rampegolli's *Die Guldene Bibel* in German, printed at Augsburg about 1477; and the *Speculum vitae humanae* (1488), from the rare press of Besançon.

A unique item is Didot's 1795 *La Pucelle* of Voltaire, printed on vellum, with the 21 original watercolor drawings. Much sought-for works of the "romantique" period are the Didot *Paul et Virginie* (1806), one of the few copies with the plates printed in colors—the binding, undoubtedly Thouvenin's masterpiece, won honors at the Exposition of 1823.

Other important items are Coleridge's copy of Jeremy Taylor's *Holy Living and Holy Dying*, with his manuscript annotations; the Bixby-Whitall copy of Shelley's *The Cenci*, which Leigh Hunt presented to Charles Lloyd; and the long Shelley letter that accompanied his *To a Skylark* to his publisher's office and ended plaintively, "I wonder why I write verses, for nobody reads them." Americana collectors will find two autograph letters by Washington, one dealing with his distillery, and the other a long treatise on the formation of the new nation he was soon to lead down Democracy's rough path.

Whitney Pictures in Washington

Beginning Nov. 6, the Museum of Modern Art of Washington, D. C., will house an exhibition of 44 canvases chosen from the collection of New York's Whitney Museum. The pictures, which were selected by Mrs. Julianna Force, Whitney director, were painted during the last decade and depict American scenes and types.

Besides such widely known canvases as John Stuart Curry's *Baptism in Kansas*, the exhibition will include the work of four Washington artists: Marjorie Phillips' *Fruit*, Edward Bruce's *Industry*, Nan Watson's *Still Life*, and Richard Lahey's *Head of Joan*.

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1st Hearst Auction

THE FABULOUS William Randolph Hearst Collection, described in outline in the Oct. 1 issue of *THE ART DIGEST*, will have its first experience with the auctioneer's hammer on Nov. 16, 17, 18 and 19, when the Parke-Bernet Galleries of New York will disperse huge lots of Americana, Staffordshire ware and Early American furniture. Supplementing evening sales on the 16th and 17th, afternoon sales will be held Nov. 17, 18 and 19, following exhibition of all lots beginning Nov. 12.

Great events and great names in American history have put their charm on many of the relics that comprise the Americana section. Beginning with the Indian deed giving title to the land now occupied by Exeter, N. H., historical papers include letters by William Penn, documents on witchcraft in New England, and a letter on that black art by Cotton Mather.

George Washington holds the commanding position in the Americana collection. From his hand are letters reflecting epochal events in the formation of this nation. Most of the important names in America's past step out of history books and come to life through yellowed paper that knew their touches and pens: Franklin, Rochambeau, Greene, Lafayette, Baron Steuben, Alexander Hamilton, Paul Revere, John Paul Jones, John Adams and Daniel Boone, to name a few.

Other Washington items are a letter from Valley Forge reviewing military developments and a letter revealing the plan for the capture of New York.

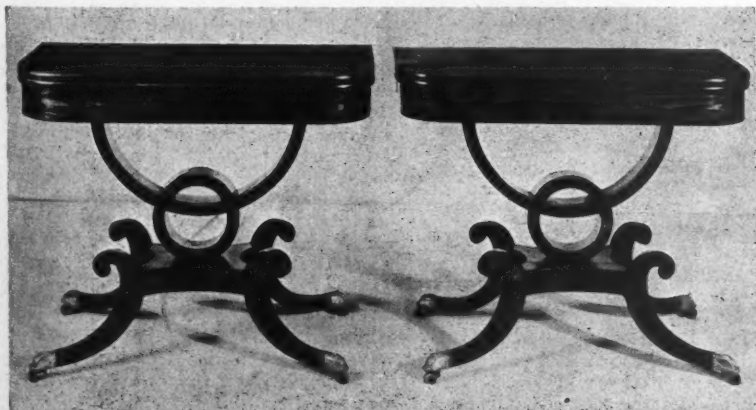
Early American Furniture

The early American furniture, dominated by pieces of the 18th century, comprises Chippendale, Sheraton, Hepplewhite, and other Georgian styles as interpreted by distinguished Philadelphia, New York and New England cabinet-makers.

Notable in this group are a Chippendale carved mahogany block-front chest-on-chest, and a pair of Sheraton inlaid mahogany tables (see cut), probably the finest New England pedestal tables extant. A Sheraton carved mahogany sofa, attributed to Samuel McIntire of Salem, and a finely designed inlaid mahogany sideboard in the same style by William Kerwood are included. The names of Duncan Phyfe and Michael Allison are associated with a pair of Empire carved mahogany lyre-pedestal card tables.

Resplendent with fine chairs, the Hearst collection includes a Chippendale carved mahogany side-chair with claw-and-ball feet, once owned by the famed General "Mad" Anthony Wayne (see cut). Rare old clocks and historical mirrors are numerous. Of particular historical interest are a mahogany portable writing desk, once owned by Thomas Jeffer-

Sheraton Inlaid Mahogany Card Tables: NEW ENGLAND, CIRCA 1810



1st November, 1938



*Chippendale Mahogany Side Chair.
Once owned by Gen. Wayne*

son, and a Chippendale paneled mahogany linen press, formerly the property of Benjamin Franklin. A small group of early 18th century William and Mary, and Queen Anne highboys round out the furniture lots.

Staffordshire Ware

Hearst's renowned collection of American historical blue Staffordshire ware covers such widely various subjects as views of States and cities, Arms of the States, national heroes, emblems, and miscellaneous subjects. Besides a rare view of Governor's Island (New York), there are pictured landmarks in Philadelphia, Baltimore, Boston and other cities. Conspicuous pieces in this group are two dark blue platters with the exceedingly rare Arms of Delaware. Other platters and pitchers bear the arms of New Jersey, Pennsylvania, New York and Georgia.

Besides the dark blue ware, the Staffordshire section includes pieces decorated with military and naval scenes and heroes, and emblems printed in black, sepia or carmine on a gray, white or green ground. Lafayette and Washington are often portrayed, as are also Cornwallis' surrender and the engagement between the *Constitution* and the *Guerrière*. An unusual rarity, a soup plate with the Arms of the United States and the American eagle, shield and 13 stars on a white ground, completes the Staffordshire group.

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OIL PAINTINGS

An interesting collection comprising works by Dutch seventeenth century and other early masters, American and European nineteenth century artists, and contemporary American, French, and Scottish painters; most of the seventy-six paintings are of desirable size for decorating small apartments.

INDIAN LIFE BY RUSSELL

A most picturesque and colorful example of the work of Charles M. Russell (American: 1865-1926) is "The Trail", depicting three Indians on spirited ponies, with other figures at some distance. "Indian Trading Station", a large water color heightened with white, is also by Russell.

DUTCH MASTERS

Of special note in the attractive group of Dutch seventeenth century works is the "Annunciation to the Shepherds", by Nicolas Berchem, from the collection of Alexander Arensberg, Esq., London. Examples by Franz Van Mieris, Aelbert Cuyp, Leopold Bramer, Bonaventura Peeters, Joost Cornelisz Droog-sloot, Aert Van Der Neer, and Bartholomeus Van Der Helst are also in this category.

"VENUS AND CUPID"

An outstanding early work is "Venus and Cupid", attributed to Paolo Caliari, called Paolo Veronese (Italian: 1528-1588), once owned by the Bevilacqua family of Verona and exhibited at the Grosvenor Gallery, London, in 1913-4.

The collection comprises property of a Rhode Island collector, property sold by order of the Chemical Bank & Trust Company, New York, property sold by order of E. S. Ullman, New York, and property sold by order of other owners.

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Sales conducted by
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*Main Line Tragedy: BARSE MILLER (Water Color)
The Jury Judged It the Strongest of 596 Exhibits*

Water Colors & Miniatures in Philadelphia

THE AQUARELLE ANNUAL at the Pennsylvania Academy, almost overwhelming in size—596 works by 315 artists from the United States and six foreign countries—is being held concurrently with the 37th annual of the Pennsylvania Society of Miniature Painters in the Academy galleries. "Closely representational, with romantic and imaginative twinges here and there," summarizes R. Edward Lewis of the Philadelphia Inquirer. "Aristocrats of landscape predominate. On every hand can be seen skillful pictures, but they fail to keep at least one onlooker from wishing for less eye-tickling and more elation."

To Dorothy Grafty of the Philadelphia Record, the memorial groups honoring George Walter Dawson and Paul L. Gill "focused attention upon the changes that have overtaken art in the span of a lifetime." Gill, closing his career in his early '40's, "achieved distinct individuality through methods of color contrast and spacing at an opposite pole from the delicate tracery of flowers in and out of gardens that provided Dawson with his favorite theme." Delving beneath the variance in technique, Miss Grafty found a more basic difference between 1900 and 1938:

"Tuned to a need for swift perceptions, the modern mind is keenly receptive to suggestion. From the window of a swiftly moving vehicle it gains its impression from objects flashing past, objects that are robbed of confusing detail, and reduced to characterizing essentials of mass and color. An artist thus no longer is held to literal transcriptions. He may write his message in the new shorthand."

Barse Miller of California, winner of the Dana Medal in 1936, was again favored by the jury, winning the Philadelphia Water Color Club's \$200 prize for the "strongest" picture with *Main Line Tragedy*, in which an elderly man's favorite rooster loses its life on a railroad track. Miller is a 1922 Cresson winner at the Academy's school.

The George Walter Dawson Memorial Medal, founded in memory of the late president of the Philadelphia Water Color Club, was awarded for the first time this year to Eleanor R. Copeland for her pair, *Summer Bouquet* and *Phlox and Zinnias*. This prize is for distinction in painting flowers and gardens. The Dana Medal, awarded annually for "boldness, simplicity and frankness," went to Carolyn A.

John for *Morning*, an atmospheric view of Quebec, and three other pictures.

The Eyre Medal for the best print was won by Armin Landeck with his etching of a cityscape, *Housetops, 14th Street*. The Joseph Pennell Memorial Medal, for "achievement in illustration and the graphic arts," went to Emil Ganso's group of four lithographs in color—*Approaching Storm*, *Kennebunkport*, *Early Snow* and *Long Island Suburbs*. The jurors responsible for these awards are: Harry Leith-Ross, Antonio Martino, Kirk Merrick, Fred Rothermel, Catherine Morris Wright, Andrew Wyeth, Lewis C. Daniel, Benton Spruance and Herbert Pullinger. Thorton Oakley, president of the Club, acted as chairman.

The miniature annual—containing 107 paintings by 57 artists from eleven states—was juried by Margaret Foote Hawley, George Gibbs, Mary W. Bonsall, Mary Hitchner de Moll and Elizabeth Washington. The society was founded in 1901 under the leadership of Emily Drayton Taylor (president since its inception), Ludwig E. Faber, Mrs. A. H. Smith and A. Margareta Archambault, and now has a membership of 70 miniaturists.

In the 1938 annual, the society's medal of honor was awarded to Virginia Hollinger Stout of Trenton for her *A Manchu Lady*, a souvenir of her extensive travels in the Orient. To Mabel R. Welsh of New York went the D. J. McCarthy \$100 prize for her portrait of an old actor, as "the most meritorious miniature."

Erica von Kager Exhibits

Continuing until Nov. 26th, New York's Barbizon-Plaza Art Galleries will present an exhibition of pictures by Erica von Kager. Born in Switzerland, Miss von Kager at an early age received her first instruction in the Art School of Basle, located in the Swiss city that centuries ago knew Holbein. Subsequent study in Italy, Paris and Vienna brought to her attention most of the great masters of the past. Though not obviously eclectic, Erica von Kager reflects her rich artistic background.

Lapis Looks for Trouble

"They claim to be born artists, some of these women painters," writes P. Lapis Lazuli, "but how is it that they never tell us when they were born."



South San Diego: REX BRANDT
A Freely Handled Landscape Wins \$150 Purchase Prize

California Watercolors High in Competence

THE LOS ANGELES Museum is housing, until November 6, the 18th Annual Exhibition of the California Water Color Society, an exhibition described by Arthur Millier of the *Los Angeles Times* as "one of the Society's best displays. It averages high in what is generally accepted as competence and contains a few very fine pieces."

Of the 275 paintings submitted, 184 were eliminated by the jury—composed of Dan Lutz, Clarence Hinkle, Ejnar Hansen, Phil Dike, Emil Kosa, Jr., and Henry Hesse—because of restricted wall space; 91 papers were hung.

Unanimous choice of the Jury of Awards for the Society's \$150 Purchase Prize was *South San Diego*, a sensitive, freely handled landscape by Rex Brandt. The \$75 Meyer Flax Purchase Prize was allotted to Dan Lutz's *Victorian Model*, "one of the show's finest works," according to Millier. A \$50 prize was awarded Gina Knee for *Orchards*, an abstraction which organized a bit of American landscape into an accented pattern. *East River*, by Hardie Gramatky, was voted third prize. Millier called Gramatky an artist who "makes his point unaffectedly and without shouting. You can go on looking at such a picture day after day."

Honorable mentions were awarded to George Samerjan for his abstract impression of *Six Horses*, to L. B. Naomi for his floral design *Cactus* and to R. H. Kennicott for his *Bather*, a nude. Each year a feature of the annual is a group made up of the prize winners from the previous year. Honored in that unit this year are James Couper Wright, Barse Miller and Mary Blair.

One of the strongest organizations on the West Coast, the Society, in addition to sponsoring its annual watercolor exhibition, sends out traveling shows to leading museums all over the country. Directing its activities are Phil Dike, president; Dan Lutz, vice-president; James Couper Wright, 2nd vice-president; Emil Kosa, Jr., treasurer; and Gladys Aller, secretary.

Herman Reuter, critic for the *Hollywood Citizen-News*, came away from this exhibition with a catalogue bearing 18 check marks—Reuter's personal short hand for *good* or *fine*—and several exclamation points, which is

the Reuter stenographic system's way of putting that most belittling of all questions, "so what?"

Checks marked the work of Olive Barker, Lee Blair, Mary Blair, Thomas Craig, Henri De Kruif, Phil Dike, Hardie Gramatky, Clarence K. Hinkle, Adrienne Ansley Horton, Winfield Scott Hoskins, R. H. Kennicott, W. U. Montgomery, John Nicholson, Phil Paradise and Elmer Plummer.

Rex Brandt's prize winning *South San Diego* fell into Reuter's category of "stunts performed habitually by some painters to win encomiums from other painters." One of the papers which drew an exclamation mark was George Samerjan's honorably mentioned *Six Horses—An Impression*. Reuter thought he would have "enjoyed the Samerjan opus more had it been labeled *Six Tiskets and a Tasket*."

Competitions for Rome Prizes

The American Academy in Rome has just announced its annual competitions for fellowships in architecture, landscape architecture, painting, sculpture, musical composition and classical studies. Restricted, except in the case of classical studies, to unmarried men under 30 who are citizens of the U. S., the fellowships cover two years of study and residence in Rome and are valued at \$2,000 each, per year. Closing date is Feb. 1.

For information and entrance blanks address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Ave., New York.

The Gorilla Waved Hello

Do gorillas remember? R. Edward Lewis, of the *Philadelphia Inquirer*, rather thinks so, writing of "Bamboo" the Philadelphia Zoo's 400-pounder. It seems that "Bamboo" had a visitor last Thursday and, to quote Lewis, "proved gorillas recognize old friends by the way he waved the friendliest hello to Valerie H. Walter, Baltimore sculptor."

A dozen years ago, recalls Lewis, when "Bamboo" was a mere infant of 11 months, with hardly the strength of three men, he posed for Miss Walter. Since then she has visited him periodically, and is one of the few humans allowed in the cage with him."

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The STAFFORDSHIRE comprises rare historical pieces including the large dark blue platter, "New York from Brooklyn Heights", the platter, "Sandusky (Ohio)", with view of town on river bank; "Brooklyn Ferry"; an "Arms of Georgia" platter and many other rarities.

The furniture comprises probably the finest collection of Colonial pieces offered in New York since the Francis P. Garvan collection sale in 1931. Approximately 150 lots, with many of the pieces in their original condition, the furniture is mainly of mahogany, 1750-1780. Chippendale, Hepplewhite and Sheraton influences show, with a number of fine examples attributed to Duncan Phyfe. Illustrated Catalogue \$1.

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THE FORTNIGHT IN NEW YORK

As Reported by Paul Bird

THE SITUATION so timely lamented by Howard Devree—the "mad welter" of shows everywhere and by everyone—has come about as scheduled, and this season, if ever, discrimination will be needed. For one thing, the French and German contemporary shows seem to lack selectivity and great names are being unwittingly robbed of their greatness simply because dealers whip up an "important exhibition" out of the minor productions of some artists.

On the American front more selectivity is needed, too, and fewer exhibitions. The practice of some artists of having a show exactly at the same time, at the same place, year in year out, does not help.

Samstag, Objective

For all this complaining, though, there is much on the boards to get enthusiastic about and aside from the one-man shows mentioned elsewhere in this issue there are important performances by Gordon Samstag, Fred Nagler, Elinor Goodridge, Hugh Lauren Mills, Amy Spingarn, and others.

Gordon Samstag's exhibition at the Montross Gallery measured up to the artist's well known performance. The most casual incidents serve as subject matter, but they are caught in a web of thought-out composition. "Striking effects in skillful, flashy painting," writes Carlyle Burrows in the *Herald Tribune*, noting "a new series of exhilarating characterizations to an already considerable list of successful and prize-winning accomplishments." The paintings are "always clever and fluently realized," adds Burrows, but he warns that they "skim perilously over the thin ice of illustrative superficiality."

The *Times* critic, Howard Devree, contrasted Samstag's work with Fred Nagler's oils at the Montross, which are mentioned below. Samstag work is "cool, clarified, simplified," says Devree. The artist, he points out, coolly calculates his spacing and his lighting and he remains composed and collected—even decorative—throughout the pictures.

Nagler, Subjective

Fred Nagler, on the other hand, is a subjective artist, whose emotional feeling transforms subject matter into something different from the observed fact. He paints, for example, *Last Suppers*, *Crucifixions* and other re-

ligious subjects and he also paints, almost in another vein, landscapes of shimmering green summer fields. More than that, Nagler is an accomplished etcher. Jerome Klein, the *Post* critic, liked his "bright greenery and rippling movement" in the landscapes, but, as for the religious works, they "are unfortunate to say the least."

This was just one man's opinion, however. Each of the other critics had a good word for the religious paintings, and Emily Genauer of the *World-Telegram* was quite surprised to find them among the more familiar though unobtrusive landscapes.

Of the *Crucifixion* she says: "It is as deeply moving, as restrained, as personal an interpretation of the million times painted story as we have even seen . . ."

A puzzling, dual, even triple, person, Nagler. He is certainly on the way to something with, as Devree puts it, a "driving emotional quality" and "instinct with a inner vision of beauty" that he interpretes in vigorous, tense brushwork.

Shulkin, Classic

Two years ago, when Anatol Shulkin was preparing for a one-man show at the Midtown Galleries, his home in New Jersey burned to the ground destroying canvases and sketches that were to make up the exhibition.

But this month Shulkin is ready once more and his first show in six years is now on view at the Midtown Gallery—a group of strong, singing canvases that have stature beside any contemporary works. It will be difficult to find technical flaws in Shulkin's still lifes and figure pieces. The draughtsmanship is expert, form is solid, color is bold.

There is something more, something classic, in Shulkin's paintings that gives them an impersonal, detached air. The models always gaze absently away, avoiding any penetration of their inner selves on the part of the spectator. They play their part rather sullenly at times, but Shulkin, who must have something of a sculptor in himself, has his way and wins out. He takes personality away from them but gives back plenty of pictorial form.

A Braque: Wait It Out

Two of the leading lights in the abstract movement had exhibitions: Georges Braque and Fernand Leger. The latter attended the opening of his show at the Pierre Matisse Gallery—a show of recent watercolors, colorful, fresh, and much more playful in their handling of form than the rigid work familiarly associated with this artist.

The Braque show at the Buchholz Gallery included examples from 1919 to 1935 and gave an interesting resume of the work of this Frenchman who carried off the Carnegie prize last year. Included in the show were two important loan pictures, Walter Chrysler Jr.'s *Still Life and Guitar* of 1927 and an early *Still Life* from Elmer Rice's collection. The growth of command over his geometric elements is most noticeable in this show by Braque.

Taken as a whole, the Braque paintings were pretty sombre and low in key, especially the large Chrysler canvas. But Miss Genauer of the *World-Telegram* is helpful here. At first glance, she writes, "it seems pale, bloodless, devoid of what painters call 'juice,' but she urges her readers to wait it out for a minute and "you discover how immensely effective are its quiet harmonies. Here are tonal nuances most sensitively felt; grays and mauves polyphonically juxtaposed to delicate curves and angles. Its apparent simplicity derives

Sloop in Drydock: WALTON BLODGETT
Exhibited at Montross Gallery



from the most subtle development of form and color. It is the most sophisticated canvas, which will probably find few, but intense, admirers."

Oberteuffer "Never Banal"

Karl Oberteuffer, scion of a family of artists, is exhibiting his watercolors at the Milch Galleries, scenes in and about Cape Ann which are, according to Miss Genauer in the *World Telegram*, "decorative and picturesque, but never banal." "The reason perhaps lies in their particularly spirited color, their freedom of line, their cleverly put-together crisp pattern and their general air of spontaneity."

"Some of the boat pictures recall, in their pattern of thin masts and reflections, the harbor scenes of Boudin. Others, done at twilight when the harbors are veiled in a gray mist pierced by brilliant spots of light suggest the more vaporous Whistler studies of the Thames."

Blodgett With More Color

Another spirited watercolor show is that of Walton Blodgett at the Montross Gallery, who works in bold and strong color, and sharp forms. He is exhibiting a series of small views of erstwhile Southampton, Long Island, (it was in the hurricane trough) and scenes of boatyards such as the one reproduced. Blodgett's technique is excellently suited to watercolor painting; he has an instinct for picking out the pictorial scenes about him. His latest paintings show more vigorous use of color.

Paul Klee's Doodles

Somehow, the current Paul Klee show at the Nierendorf Gallery seems to come so appropriately at Hallowe'en time. There is more than a casual affinity between his primitive pictures and the toothy goblins children carve out of pumpkins, except, of course, Klee's inventiveness just knows no bounds.

Whether one niggles over the proper adjective—childish or childlike—Klee's reflexes are certainly stripped right down to the level of a ten-year-old, though his talent is that of an adult sophisticated enough to be unsophisticated. He gets down to the common denominators of picture making—lines, dots, blotches—he begins art all over again.

The Panorama

One of the 57th Street galleries reports that it did more business in the past month than in the past twelve. Also, that two collectors were fighting to get one picture—1928 brand news, that is.

Patrick O'Connor, former professional Irish

*Head of Athlete: PAUL KLEE
On View at Nierendorf's*



1st November, 1938



*Fairy Tales: ANATOL SHULKIN
Exhibited at Midtown Gallery*

wrestler, was the exhibitor last month at the Paul Reinhardt Galleries. Portraits in a dark, moody palette, some successful, others less so, but all of them in a serious manner with, according to Devree in the *Times*, an obvious technical ability.

The Nierendorf Gallery now has two establishments, one at 21 East 57th and the other across the street at 18 East 57th. The latter place is currently filled with Klee's paintings, the former with poetic abstractions by Robert Jay Wolff.

Nassos Daphnis, young Greco-New Yorker who was discovered by Contemporary Arts at the last Independents' exhibition, is exhibiting at the gallery during November. He is a highly imaginative primitive.

Jean Kellogg in her first New York show at the Ferargil Galleries, celebrates the battle of waves and rocks and so absorbed by her subject is the artist that she paints them over and over. An interested visitor was former President Hoover.

Robert Spencer was one of those artists who could wring what he wanted in subject matter out of the scenes right at hand. He was one of the leading members of the New Hope colony in Pennsylvania and in his paintings (scheduled for a November 8 opening at the Ferargil Galleries) the prosaic scenes along the Delaware canal at New Hope are painted with a rare fidelity and an emotional feeling for bold impressionistic color that must be chalked up as truly individual. More about him next issue.

Watercolors of Venice by Raoul Dufy are on view at the Carroll Carstairs Gallery presenting once again in New York the work of one whom Henry McBride termed "the most sophisticated artist living today." Clever, spirited, uncanny in their gay effects, the paintings have all the insouciance of a Boulevardier on Saint Marks Square.

At the Morton Galleries recently were watercolors in an entirely different mood: solid, deep landscapes and marines by Elinor Goodridge. This artist wets her paper thoroughly first and then builds up her forms with composed deliberation. "They are subdued things," writes Emily Genauer in the *World Telegram*, "invested with a plastic order and conscious application of structural principles."

At the Julien Levy Galleries is a painting by Pavel Tchelitchev entitled *Phenomenon*, which was three years in the making and which, the artist feels, sums up all he has to say about the world today. It is a mess—as bad as they come.

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THE PRINT MAKERS: OLD AND NEW



Prayer for Rain: JAMES E. ALLEN
Winner of the Isidor Prize

Salmagundi Holds Its 60th "Black & White"

THE PRESENT "Black and White Exhibition" at the Salmagundi Club, New York, is the 60th in a long series going back to 1878 when this organization sponsored the first such exhibition held in America. The continuity of the Club's activities is symbolized in the person of Joseph Lauber, one of the founders, whose prints are included in the 1938 exhibition, as they were in that initial show in 1878.

Now at home in its own Fifth Avenue building, there is nothing about the Club that suggests its humble beginnings in lofts along lower Broadway. Earlier exhibitions were not financial successes—buyers of prints stayed away in proverbial droves. But the first 12 days of the 1938 exhibition resulted in 47 sales. Sixteen prints were purchased by one visitor during the time this writer was viewing the exhibition.

Comprising 207 pictures in all black and white media, the 60th annual is characterized by unusual variety in subject matter, treatment, and technique. On the serious side is James E. Allen's *Prayer For Rain*, winner of the Joseph S. Isidor prize, a moving commentary on the desperate plight of America's western farmers who, if drought and erosion change the great plains into a desert, may have to trade their Fords for camels. The windswept and barren scene is moody and

convincing; the figures are pitiful but not hopeless.

At the opposite end of the emotional scale is John Cassel's briskly handled and humorous lithograph *So What?* Here a hobo is blissfully at rest on a luxuriously comfortable cloud; patches on his pants and stubble on his face, he rests his head on his hands. A partly toothless smile gives excuse for the title.

Building the Ferry Slip, the richly toned print by Linwood Easton which was awarded the Samuel T. Shaw prize, is one of the summery water scenes found at regular intervals along the walls. Nearby another silvery tone is used by C. Jac Young to bring winter into being, with creeks walled in by banks of snow.

Peter Helck, in his *Fast Freight*, which shows the end of a freight train clattering around a curve, and James E. Allen, in his *Distress*, a rain-drenched locomotive bogged down on flooded tracks, use the lithograph stone to render strong prints. Stow Wengenroth uses the same medium for his sea port views of abandoned hulks and for his *Sand Dunes*, a desolate strip of landscape accented only by scrawny brush. Completely different in handling are the charcoal drawings of George Elmer Browne and the swift crayon sketches of cats by J. A. Williams.

There are salty glimpses of sea by Gordon Grant and whimsical views of time-forgotten back country by Harrison Cady. There is a highly finished head by Jerry Farnsworth, and more roughly handled heads by Arthur Heintzelman, William Auerbach-Levy, and several portraits by Keith Shaw Williams. Walter Biggs presents a corner of Charleston at night. Walter Tittle shows miles of rolling country under the last burst of a setting sun, and Martin Gambee pictures Navajo Indians under a blazing noon-day sun.

Readers ordering a change of address are requested to notify the Circulation Manager, at least two weeks prior to the date of issue with which it is to take effect.

Evelyn Marie Stuart Says

The Oct. 15 issue of THE ART DIGEST unwittingly brings an issue squarely into the sunlight of truth and season. On the front cover is Karl Hofer's absurd stylization of ugliness, which won the Carnegie \$1,000 prize, and on page 8 is Pierre Auguste Cot's equally absurd stylization of prettiness, which formerly graced high place at the Metropolitan. Never was there a better opportunity offered for studying the extremes of poor taste. These can be reached only through the application of a single false principle or premise, namely ephemeral and capricious Fashion, to art which should be permanent and steadfast.

These two paintings, which seem so far apart, are none the less absolutely one in spirit, each being an effort to paint in accordance with the mode and to adapt natural truth and beauty to some falsifying process in an effort at novelty and artiness. The Cot is deliberately prettified, the Hofer deliberately uglified—but the underlying urge is identical and the result is the same, a work that possesses no validity or artistic truth because of its insincerity. Neither artist has been able to distinguish between the artistic and the artificial. Yet they are sisters under the skin of paint and like Bill Nye's race horse they were "sired by Accident" and will eventually be "damned by Everybody." Their sire was the accident of Fashion in their day, and their damnation will come as fashion changes.

Brawn Not Enough

Like the plunging football players in his lithographs, Benton Spruance can be depended upon to push ahead, writes Michael Shaw of the Philadelphia Inquirer after viewing the artist's exhibition of 40 prints at the Print Club (until Nov. 10).

Nor, adds this critic, "is Spruance a one-message print-maker. The weight of planes, the swirl of curves and all the combinations possible with them, is the goal toward which he sprints. With him brawn and volumes are not enough . . . On one hand is the giant strain and power of *Blocker* or the building of a torso as if it were being hewn from the elements; on the other is a jibe at prevailing human foibles, as in *Candidate for Kudo*."

Prints in Miniature

During November the Chicago Society of Artists will present its second annual exhibition of miniature prints in the Club Woman's Bureau at Mandel Brothers, Chicago. Uniformly matted and no larger than three by five inches, the prints are by artists from the United States, India and England.

Boasting prints of even higher quality than those seen last year, the show includes work by such artists as Arthur W. Heintzelman, Gordon Grant, Ernest Roth, Lee Sturgis, Blanche McVeigh and Charles Heil.

Crime and Punishment

Beginning Nov. 1, the New School for Social Research, New York, will exhibit the 30 wood engravings executed by Fritz Eichenberg for the Heritage Club edition of Dostoevsky's *Crime and Punishment*. In addition to 22 full page illustrations and eight chapter headings, some of the original drawings, wood blocks and first proofs will be shown.

The illustrations attempt to mirror the feverish mind of Raskolnikov, the fanatical chief character, rather than to pictorialize scenes and events of the novel.

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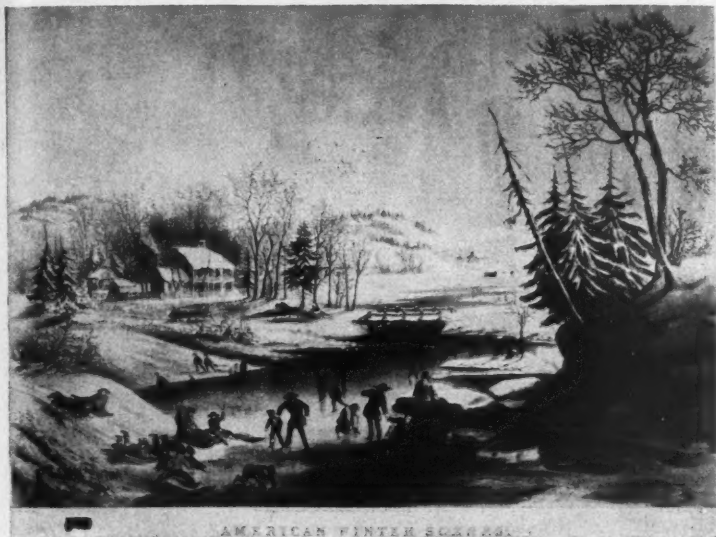
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American Winter Scenes—Morning: CURRIER & IVES

Fine Prints and Lithographs in Auction

NEW YORK'S Plaza Art Galleries will hold on Nov. 3 its first print sale of the current season, comprising etchings and engravings by modern and old masters from the estate of Dr. Frank McLaury and other collectors. Of special interest are *The Pont Neuf* by Charles Meryon, *The Gleaners* by Millet, Edmund Blampied's *The Empty Purse* and *The Stable*, and Felix Bracquemond's *Pheasants at Dawn*.

The Plaza auctioneers will offer black and whites by names in high favor with collectors when they come to Muirhead Bone, James McBey, Sir D. Y. Cameron and Sir Francis Seymour Haden. Frank Benson is represented by a numerous group, as are also James A. McNeill Whistler and Anders Zorn. *Fumette*, *The Lime Burner*, *Greenwich Park* and *The Longshoreman* are among the Whistler contributions; the Zorns include his *The Cigarette*

Girl, *Elin*, *Maja Von Hejne*, *Sappho* and *Aurore*. The list continues impressive with George Bellows, Corot, John Taylor Arms, Gifford Beal, Dürer, Childe Hassam, Joseph Pennell, Levon West, and the immortal Rembrandt.

Beginning Nov. 6, this auction house will put on exhibition a large group of Currier & Ives prints, and oil paintings from the Major C. Dube and other collections, prior to sale on Nov. 10. N. Currier, Bufford and Thomas Kelly lithographs will also be included. Among the Currier & Ives impressions are many popular winter scenes: *Snowy Morning*, *Winter Morning* and *American Country Life—The Pleasures of Winter*. Particularly interesting to Currier & Ives fans is an unlisted print which has never before been offered at auction, titled *A Race for the Buckhorns*.

Out of the West

(Continued from page 16)

are few and that their subject matter is the most obvious differentiation." Devree regretted the omission of such artists as Macdonald Wright, Grant Wood and Peter Hurd.

Royal Cortissoz, of the *Herald Tribune*, alone of the critics was generous with his space and his praise, ending his leading article as he began it "with appreciation of the thorough-going honesty of these painters." To Cortissoz the Westerners, however, do not represent a distinctive school or movement; it is in "subject matter rather than in style that these artists disclose a certain solidarity. What otherwise they have in common, marking them as unmistakably American is the sincerity which belongs to our school in general, a wholesome search after the truth and an unsophisticated way of registering it . . . The seriousness that prevails commands respect. On the other hand, this is by no means a brilliant exhibition. There is nobody present who might be said to have set the Mississippi afire."

Cortissoz found Benton's "hosanna of the flesh" the artist's "high water mark to date, well done, workmanlike and expressive of an authentic talent." While the high-heeled Su-

sanna is somewhat stagily posed, "in craftsmanship Mr. Benton has forged ahead. There is nothing on the walls that can successfully compete with it." Looking at the exhibits of Jones, Barse Miller and Martin, this critic concluded that "the other figure pieces are of only average merit."

Placed on the Cortissoz "role of merit" are Boardman Robinson, Frank Mechau, Millard Sheets, Alexandre Hogue, Paul Sample, Dale Nichols, Daniel Lutz, William A. Gaw and Farwell Taylor. Lutz and Taylor have "the savor of originality, which is a boon by itself."

What really pleased the *Herald Tribune's* veteran critic is contained in his conclusion: "A few slightly modernistic things appear, but on the whole the trend in the West is toward the conservative handling of a problem."

Pointers on Pigment

F. W. Weber, authority on the chemistry of pigments, media and the methods and techniques of early schools of painting, will give a series of four lectures on his specialty at the Art Students' League, New York. Beginning Saturday, Nov. 5 (11 A.M.), the lectures, which are free, will continue on Nov. 12, Nov. 18 and Nov. 19.

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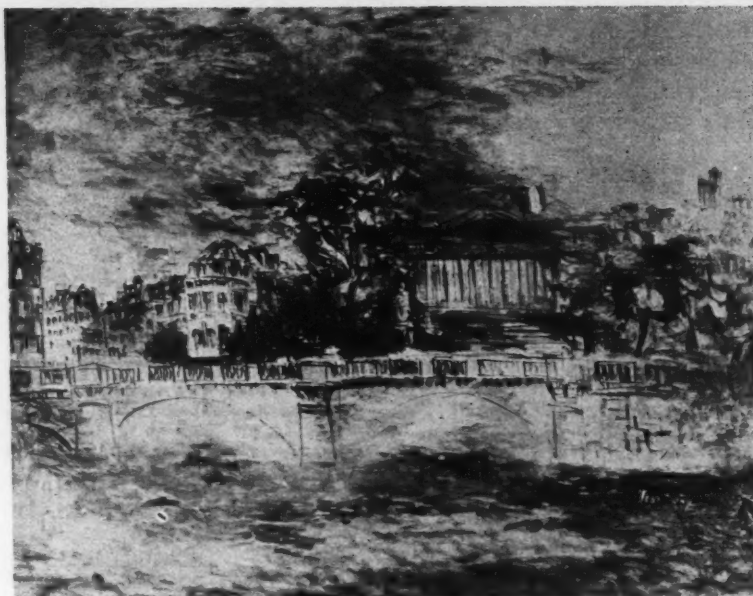
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Artists' Materials

Fezandie & Sperrle	26
Ernst H. Friedrichs	33
M. Grumbacher	3rd Cover
Hillman Imp. Co.	27
Lewensohn Co.	26
Master Canvas	26
Permanent Pigments	32
Talens & Son	26 and 34
P. Weber Co.	33

Brushes

M. Grumbacher	3rd Cover
United Brush Manufactories	33



La Chambre des Deputes: JEAN DUFY

Jean and Raoul—Modern Brothers Le Nain

JEAN DUFY, younger brother of Raoul (by eight years) and, according to Othon Friesz, the best draughtsman in his brother's atelier, is having his second New York show this month at the Perls Gallery, with a score of oils and half dozen water colors which trace step by step the artist's career.

In the catalogue foreword, Friesz, who is currently having his own New York show at Durand-Ruel Galleries, introduces the "sparkling and witty canvases of our 'little' Jean" with a suggestion that it would be a serious blunder to see in them any servile imitation of Raoul Dufy. "One should rather see in the case of the brothers Dufy a situation paralleling that of the brothers Le Nain."

Jean's later canvases, as a matter of fact, are different from those of his better known brother, though the family genius for light-heartedness is very much present. There is an ambient bouquet of color shimmering throughout each of the recent oils by the younger Dufy and the forms emerge faintly through this Renoirish atmosphere in a way that suggests they must be firmly planted on earth.

One of the earliest pictures, done in 1922 is a *Nature Morte* in the Cézanne manner; another, three years later is *Jaune*; and so on; Jean passes through a number of periods hitting his stride finally in the pictures of the last few years.

Views of Paris and the country nearby furnish most of the subject matter in these later works, and one of the leading pictures is a scene of the *Chamber of Deputies* all but hid-

den behind a solvent atmospheric color. As a bright touch the painter has stroked the tricolor waving through the mist. Almost Flemish in its mood is a landscape of the Pont Neuf, keyed low, but strong and emotional, and giving the best clue to the wide emotional differences between Jean and Raoul.

Oriental Meets Occidental

Antique Chinese objects of art arranged decoratively in period and modern interiors and demonstrating the unusual affinity Chinese art has for Western settings have been placed on view until Dec. 31 at the galleries of Dario Shindell, 45 West 57th Street, New York. Mr. Shindell has spent many years in China collecting these objects which range through paintings, sculptures, furniture, porcelains.

One Chinese decor in a modern setting shows a colorful Ch'ien Lung Imperial Kossu handwoven fabric above a group of three modern pieces of furniture. Two spirited Tang horses, a Kwanyin, and two temple frescoes complete the setting. In a background of French period furniture are Ming roof tiles, a Ch'ien Lung screen and vases and figurines. An 18th century English dining room is set off by a complete set of twelve embroidered paintings on the wall.

Cardinal Unveils Mural

Jairus' Daughter, a mural by Bertha and Elena de Hellebranth, was unveiled by Dennis Cardinal Dougherty in the Ventnor Private Hospital, Ventnor City, N. J. Depicting a scene from the New Testament, the design was executed on the wall surface, using a new method, developed by the de Hellebranth sisters, of keeping the surface wet for a period of days. The artists have shown previous work in the Brooklyn Museum and the National Museum, Washington, D. C.

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The Field of American Art Education

In Favor of Background

GLENN WESSELS, writing in *The Argonaut* of San Francisco, used a recent series of articles by Chicago University's famed Dr. Hutchins as the basis for arguments in favor of a broad art education as contrasted to specialized training.

After acknowledging the existence of such extremes as the "self-taught" artist and the pedagogical theorist, Wessels writes: "But most of the good, productive artists of our country will express gratitude to the work of some self-effacing teacher who was a friend and a leader to them at some time or other in their careers. Dr. Hutchins answers for artists as well as for men in other lines when he says that education is no substitute for practical experience, but that education should enable a man to understand experience and to profit by it."

The value of education thus explained, Wessels pointed out some of Dr. Hutchins' remarks concerning the desirability of education, apart from the bread and butter angle of fitting one for a job. Even if no job were available, the educator felt that the unemployed would be worse off if he were uneducated, and if his job proved itself beneath his education, he would enjoy his leisure the more because of his previous broad training.

Of vital interest to all students and teachers is the matter of how much time should be spent in training for specific jobs and how much time can profitably be devoted to building up a comprehensive background. Particularly pertinent and timely, Wessels' concluding remarks dealt with this problem. In closing he said that "instead of specialized courses leading to special work, which may, in the quick changing circumstances of the 'commercial art' world, go out of existence in a few years, the student had better go in for general fundamentals which will enable him to fit in wherever he may find himself employed. The best all-round discipline is a good course in fine arts, in the basic principles of drawing, design and the use of materials and in some history and aesthetic theory. With these tools the practical man can make his way and the impractical man will be happy in the pleasure of playing with them."

Meeting in New England

The New England conference of the American Association of Museums meets November 10 and 11 at the Yale Gallery of Fine Arts. The tentative program includes addresses by Everett Meeks, dean of Yale's School of Fine Arts; W. K. Harrison, architect; Charles C. Cunningham, assistant curator of paintings at the Boston Museum; and Michael I. Rostovtzeff, in charge of Yale's archeological venture in Dura; F. Trubee Davison, president of the American Museum of History; W. G. Constable, curator of paintings at the Boston Museum; and Alexander Dornier, director of the Rhode Island School of Design Museum.

Several exhibitions, open forums, a demonstration of microphotography, feature the

two-day program. Inquiries concerning the conference should be addressed to George Heard Hamilton, Gallery of Fine Arts, Yale University, New Haven.

How Godey Saw Them

Godey's Lady's Book, which more than a hundred years ago whetted milady's appetite for glamorous accessories and gowns as *Harper's Bazaar* and *Vogue* do today, was brightened by hand painted fashion plates, many of which were on October view at the Massachusetts State College's Memorial Building. Dating from the 1830's, these plates were produced in those "low pressure" days for a periodical circulating to more than 150,000 readers.

Blanche A. Byerley, New York organizer of travelling exhibitions, loaned the New England college this usual group of plates. One wonders what Godey would say of a 1938 copy of *Vogue*.

Classes at Kit Kat

Life and costume classes in watercolor and still life instruction in watercolor is being given at the Kit Kat Art Club (no connection with the hey-nony-nony-nite-club of the same name) two evenings per week and Saturday afternoons under the supervision of John Chetcuti in New York. Classes are for both beginners and advanced students. Tuesday and Friday evenings from 7:30 to 9:30 are given to the life and costume classes; still life meets Saturdays 1-4 P.M.

Baizerman's Anatomy Course

"Anatomy of the Human Form" is the title of a new course to be offered this winter by Saul Baizerman, New York sculptor, in his studio at 311 Sixth Avenue. Ranging from a study of the origin and insertion of muscles to the effects of age and labor, the course will involve relative study of a skeleton with a living model, giving the students an opportunity to see the exact relationship in the various postures.

Arts Clay Studio

Shelter House in Beverly Hills, California, now houses the Arts Clay Studio, a co-operative organization in which 60 students work under the guidance of Walter Williams, Chicago artist and his wife Marguerite, former art editor of the *Chicago Daily News*. The venture is supported by the city parks and the Board of Education with a subsidy from the W.P.A.

LeBrun Goes West

Rico LeBrun, nationally known illustrator and former instructor at the Art Students' League, New York, has joined the faculty of the Chouinard Art Institute of Los Angeles. An experienced muralist, LeBrun will teach mural and fresco painting as well as drawing at the California school.

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Carnegie Aftermath

[Concluded from page 17]

ings of Benjamin Kopman, Rockwell Kent, Frank Mechau, Yasuo Kuniyoshi (whose *Summer Storm* he termed "the most sensitive piece of painting in the entire exhibition"), Vaughn Flannery, Alexander Brook, Franklin Watkins and William Gropper as being "distinctly more professional" than Blanch's *People*.

McBride Sees a Ghost

McBride was, in fact, very friendly toward the American section, beginning his discussion of them with: "Our painters, like our soldiers, do not invent technic, but they are mighty determined and this insistence of theirs gives them a certain advantage in a world that otherwise seems to be wabbling." This verdict is by way of answer to the ghost of Henry Adams, said to frequent the Stockbridge house used by the vitriolic Mr. Adams when he was still in the flesh; Adams wrote mean things about America and American art, and McBride would like to run up to Stockbridge and let fly into the ghost's face the news that "there are more pictures with an actual aesthetic punch to be found in the American section at Pittsburgh than in any other."

Emotional Cathartic Needed

In naming the artists whose critical eyes have seen the world about them, Miss Gaffy pointed out the work of Virginia Cuthbert, Clyde Singer, Thomas Benton (whose *Hollywood* was termed by Klein "the big chestnut"), Alexandre Hogue, Clarence H. Carter and Edward Hopper. She found that "Preoccupation with reporting and editorializing is occasionally broken (as in Franklin Watkins' still-life) by impersonal subject matter, rendered highly personal through art translation. In general, however, American art is spread before us as a cool proposition, culminating in the impersonal and horizontal chill of Rockwell Kent. What we need, when weighed against the intensity of Germans and Spaniards, is an emotional cathartic."

The English, who were thought to be "dull beyond words" by Klein and at their usual dull level by Genauer, were put by McBride along side the Americans and the Spaniards as dominating the 1938 International.

Time Stands Still in France

Despite the fact that Miss Genauer found Chagall superb, Matisse strong, Goerg fine and Braque better than he was last year, the French came in for a drubbing that must surely have been balm to the wounds of those Americans who recently suffered like treatment from the French critics. Jewell found Matisse's *Oriental Woman* "a perfunctory, a somehow painfully minor performance," and Bonnard's contribution a "miserable little smudge." Raoul Dufy's *Gulf Juan* was for him "stiff, dull, static." Summing up, Jewell wrote of the French: "Time, with most of them, stands still; little, if we are to judge on the basis of examples secured, has changed in the course of the years that have slipped by since the style of each was established and became recognized as a strand in the fabric of modern French expression."

McBride joined this theme with "The French, as is usual in Pittsburgh, are so far behind the times that their contributions are negligible." And he ended on this note with a restatement of his answer to the unhappy ghost of Henry Adams: "The importations from Hungary, Holland, Belgium, Italy, Poland, and Czechoslovakia may appeal mildly to emigrants from those countries but they are not sufficiently international for general attention. It is England, Spain and America that do the dominating this year."

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Chicago Annual

[Continued from page 5]

of the Clan. Alfred Lenzi's terra cotta *Head* won the French Memorial Gold Medal, restricted to an alumnus of the Art Institute.

Honorable mentions went to Harold Cash of New York for his bronze sculpture of *Martha*, to Georgina Klitgaard of New York for her winter landscape *Clearing and Cold*, to Harry Mintz of Chicago for his *Side Church, Niles Center*, and to George Biddle of Philadelphia for his now familiar portrait of *Frankie Loper, Ex-Slave of Jefferson Davis*. Aside from Laurent's Logan winner, a purchase prize, the Art Institute's collection of contemporary American art was augmented by Edward Hopper's *Lower Birth*—a purchase that in one sense is the equivalent of a prize.

The annual's two press features, the widely-heralded Robert Brackman portraits of Colonel and Mrs. Lindbergh (which THE ART DIGEST tried unsuccessfully to get for reproduction in this issue) and Peter Blume's surrealist and propagandic *Eternal City* (reproduced in the Dec. 15, 1937, issue of ART DIGEST) caused scarcely a ripple among the critics. Of the former Eleanor Jewett said: "Those who are not modern minded will enjoy the two stunning portraits by Brackman, the one Col. Charles A. Lindbergh and the other of his wife. The painting between, *Amelita on a Burro*, by Wayman Adams is another beautiful canvas."

Bronzes at Yamanaka's

[Continued from page 7]

between the over-all design. In contour this vase has the tense charged curves of a steel spring but with the generosity of a hoghead, and it has the grace of a porpoise with the stability of some ancient cenotaph. The form is pure.

Finally, technical integrity. Bronze is an alloy formed by the addition of tin to copper. The tin lowers the fusing point (making it easy to cast) and at the same time toughens the metal into a hard sonorous substance. It is cast either by direct or lost wax methods, both of which the ancient Chinese at one time or another knew. Being tough, bronze can take attenuations of form—those long flanges—without the weakening of structure and appearance that cast iron would suffer. Flowing easily into its mold, bronze can take the subtlest of tactile decoration. The Chinese craftsmen exploited both qualities to their utmost. Furthermore, where many of the vessels are cast in sections and hence joined by a seam, the designers have, rather than hide the seams, boldly made them serve as part of the main design. This is honesty.

Those five qualities which haunt the waking hours of every genuine sculptor, painter, architect and industrial designer of today, lie quietly incorporated in each of the outstanding bronzes in the Yamanaka show. What further qualities lurk in them—cultural, psychological, symbolical—is another untold story. It lies buried in the past of a great people.

Ryman 'Round-the-World

Herbert Ryman, a member of the art department of Hollywood's M-G-M Studios, exhibited at Los Angeles' Chouinard Gallery a collection of watercolors and drawings executed on a round-the-world trip. For Arthur Millier of the Los Angeles *Times* his "pen drawings of people, places and architectural or other details in Peking are thrilling adventures in quite free but purposeful line, so pure that the paper it graces seems to sparkle."

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CALENDAR of Current EXHIBITIONS

- ALBANY, N. Y.**
Institution of History & Art Nov. 2-28: Paintings, Alice R. H. Smith, Herbert A. Steinke.
- ANDOVER, MASS.**
Addison Gallery Nov. 9-28: Post-War Architecture.
- APPLETON, WISC.**
Lawrence College Nov. 1 to Dec. 1: Hallquist, Water Colors.
- ATHENS, GEORGIA**
University of Georgia To Nov. 8: Georgia Artists.
- ATLANTA, GA.**
High Museum of Art To Nov. 15: Circuits Exhibition.
- BALTIMORE, MD.**
Museum of Art To Nov. 11: "American Tradition."
- Maryland Institute To Nov. 8:**
Southern Printmakers.
- BINGHAMTON, N. Y.**
Museum of Fine Arts Nov.: Helen Hyde: Watercolors, Lars Hoftrup.
- BIRMINGHAM, ALA.**
Public Library Nov. 10-26: Watercolors, Dorothy Waring.
- BOSTON, MASS.**
Doll & Richards To Nov. 19: "Amusing People," Nancy Dyer; Nov. 7-26: Pastels, Laura Coombs Hills.
- Museum of Fine Arts To Nov. 7:**
War Prints and Drawings; Nov. 12 to Dec. 15: Paintings, Frank W. Benson & Edmund C. Tarbell.
- Museum of Modern Art To Nov. 11:**
Paintings, Picasso & Matisse.
- Public Library Nov. 1-12:**
Grumbacher Miniature Palettes.
- Robert Vose To Nov. 12:**
Paintings, Grace Collier.
- BROOKLYN, N. Y.**
Brooklyn Museum To Nov. 27: Contemporary Sculpture, Sculptors' Guild; To Nov. 14: Swedish Arts & Crafts.
- BUFFALO, N. Y.**
Albright Art Gallery Nov.: Great Lakes Exhibition.
- CAMBRIDGE, MASS.**
Fogg Museum To Nov. 19: Prints, Mrs. William Simes.
- CHAPEL HILL, N. C.**
Person Hall Gallery Nov. 6-27: Sculpture, Anna H. Huntington; Watercolors, Russell T. Smith.
- CHICAGO, ILL.**
Art Institute To Dec. 4: American Painting & Sculpture Annual.
- Chicago Galleries Ass'n, Nov. 9-23:**
Mrs. Sara Crosby Buck, John T. Nolf, C. Curry Bohm.
- Katharine Kuh Galleries Nov.: Joan Miro.**
- United States National Museum To Nov. 27:**
Etchings, James Sweeney.
- CINCINNATI, OHIO**
Museum of Art Nov. 6 to Dec. 4: Graphic Art and Sculpture Annual.
- Wickey, Nov. 12-Dec. 12: 15th & 16th Century German Engravings.**
- CLAREMONT, CALIF.**
Pomona College To Nov. 18: Disney Originals.
- CLEVELAND, OHIO**
Museum of Art To Dec. 4: German Engravings of 15th Century; To Nov. 25: Godey Prints.
- COLORADO SPRINGS, COLO.**
Fine Arts Center: Architecture in the USSR.
- COLUMBUS, OHIO**
Gallery of Fine Arts To Nov. 6: Paintings, Renoir.
- DALLAS, TEXAS**
Museum of Fine Arts To Nov. 25: Leon Kroll; To Nov. 26: Frances Failing.
- DAYTON, OHIO**
Art Institute Nov.: American Watercolors.
- DENVER, COLO.**
Art Museum To Nov. 15: Wood Carvings, John R. Henderson; To Nov. 15: Water Colors, Alice F. Bucknum.
- GREELEY, COLO.**
State College To Nov. 14: Aqua-Chromatic exhibit.
- GREENWICH, CONN.**
Society of Artists To Nov. 13: Fall Exhibition.
- HOUSTON, TEXAS**
Museum of Fine Arts Nov. 6-27: Southeast Texas Artists.
- INDIANAPOLIS, IND.**
John Heron Art Institute Nov. 1-7: Memorial Exhibition, Durr Freedley.
- KANSAS CITY, MO.**
Art Institute Nov. 6-27: "Successes," Kansas City Artists.
- Nelson Gallery Nov. 1-28:**
American Abstract Painting.
- LAWRENCE, KANSAS**
Thayer Museum of Art Nov.: Paintings, Raymond Eastwood.
- LOS ANGELES, CAL.**
Foundation of Western Art Nov.: California Watercolors.
- Museum of Art Nov.: Colored Lithographs: Fifty Prints of the Year.**
- Stendahl Gallery Nov.: Paintings, Edna Reindel.**
- Tone Price Gallery To Nov. 21:**
Paintings, Lee Blair.
- LOUISVILLE, KY.**
Speed Memorial Museum To Nov. 13: Paintings, Henry G. Strater.
- MANCHESTER, N. H.**
Currier Gallery of Art: Nov.: New Hampshire artists.
- MEMPHIS, TENN.**
Brooks Memorial Gallery Nov.: Paintings, Elizabeth Weber-Fulop; Prairie Print Makers.
- MILLS COLLEGE, CAL.**
Art Gallery To Nov. 30: Drawings, Hokusai.
- MILWAUKEE, WIS.**
Milwaukee-Downer College To Nov. 30: Watercolors, Emily Groom.
- Wisconsin Union To Nov. 11:**
Lithographs and Wood Engravings.
- MINNEAPOLIS, MINN.**
Institute of Arts Nov. 4-30: Local Artists; To Dec. 15: Paintings, J. Theodore Johnson; To Dec. 30: Dürer-Rembrandt Print Show.
- MONTCLAIR, N. J.**
Museum of Art To Nov. 27: Exhibition of N. J. Artists.
- MONTGOMERY, ALA.**
Museum of Fine Arts Nov.: Alabama Art League.
- Huntingdon College Nov.: Oils, Anne Goldthwaite; Grumbacher Palette Exhibit.**
- MUSKEGON, MICH.**
Hackley Art Gallery Nov.: Color Prints.
- NATCHEZ, MISS.**
Art Club To Nov. 15: Southern States Art League.
- NEWARK, DEL.**
Womens College Nov. 1-14: Oils by Women Painters.
- NEWARK, N. J.**
Newark Museum To Nov. 28: Oriental Art; American Folk Paintings.
- NEW HAVEN, CONN.**
Public Library To Nov. 15: 19th Century Paintings.
- Yale University Nov. 7-30:**
Christian Paintings.
- NEW LONDON, CONN.**
Lyman Allyn Museum Nov.: Print Techniques.
- NEW ORLEANS, LA.**
Isaac Delgado Museum of Art To Nov. 15: Non-Jury Show.
- NEWPORT, R. I.**
Art Association Nov. 1-26: Water Colors, Prints.
- NEW YORK CITY, MO.**
A. C. A. Gallery (52 W. 8) To Nov. 12: Sculpture by Lipton.
- American Academy of Arts and Letters (633 W. 155th) From Nov. 11:**
Memorial Exhibit, Charles Adams Platt (free daily 10-5, Sundays, 2-5).
- An American Place (509 Madison) To Dec. 30:**
John Marin.
- Architectural League (115 E. 40) Nov.: Architectural Renderings, Theodore de Poesela.**
- Arden Galleries (400 Park) Nov.: Swedish Folk Costumes.**
- The Argent Galleries (42 W. 57) Nov. 1-12:**
Paintings, Alice R. Shinn, J. Backus.
- Arista Gallery (30 Lexington Ave.) Nov.: Group Show.**
- Art Students League (21 W. 57) Nov. 8-19:**
Ernest Fiene.
- Associated American Artists (420 Madison) To Dec. 20:**
Prints by members; Gelatin Facsimiles.
- Babcock Galleries (38 E. 57) Nov.: Contemporary Americans.**
- Bache Collection (814 Fifth) Old Masters—seen by appointment only.**
- Boyer Galleries (69 E. 57) To Nov. 18:**
Contemporary Americans.
- BRUMMER GALLERIES (55 E. 57) From Nov. 1:**
Sculpture, Henri Laurens.
- Brooklyn Museum (Free except Mon. & Fri.) Nov.: Sculptors' Guild.**
- Buchholz Gallery (32 E. 57) To Nov. 26:**
Paintings, Paul Klee.
- Buffa Galleries (58 W. 57) Nov.: Paintings, Wm. H. Singer, Jr.**
- Carroll Carstairs (11 E. 57) Nov. 1-12:**
Watercolors, Raoul Dufy.
- Clay Club Gallery (4 W. 8) Nov.: Sculpture in Wood.**
- Contemporary Arts (38 W. 57) To Nov. 12:**
Paintings, Nastos Daphnis.
- Downtown Gallery (113 W. 13) To Nov. 12:**
"American Anceors."
- Durand-Ruel Galleries (12 E. 57) Nov.: Paintings, Othon Friesz.**
- F. A. R. Gallery (19 E. 61) Nov.: Poers, Toulouse-Lautrec.**
- Federal Art Gallery (225 W. 57) To Nov. 11:**
Four Unit Exhibition.
- Ferrari Galleries (63 E. 57) Nov. 5-17:**
Robert Spencer.
- Fifteen Gallery (37 W. 57) To Nov. 14:**
Black and Whites.
- Findlay Galleries (67 E. 57) From Nov. 1:**
American Paintings; Wm. Lee Hankey.
- Frick Collection (1 E. 70) (Daily except Mon., 10 to 5; Sun., 1 to 5):**
Old Masters.
- Grand Central Galleries (15 Vanderbilt) Nov. 1-12:**
Saul Raskin; Grumbacher Miniature Palettes.
- Grant Studios (175 Macdougal) To Nov. 14:**
Women Painters of Washington.
- Marie Harriman Gallery (61 E. 57) Nov. 5:**
Memorial, E. Branchard.
- M. Knoedler & Co. (14 E. 57) To Nov. 5:**
Paintings of the Dance.
- C. W. Kraushaar (730 Fifth) To Nov. 12:**
Harriette G. Miller.
- Lilienfeld Galleries (21 E. 57) To Nov. 5:**
Paintings, Pechstein.
- Macbeth Galleries (11 E. 57) Nov. 1-21:**
Date Nichols.
- Pierre Matisse (41 E. 57) To Nov. 12:**
The Suspended House, Paul Nelson; Leger Abstractions.
- Guy Mayer Gallery (41 E. 57) Nov. 7 to Dec. 3:**
Etchings, Rembrandt.
- Metropolitan Museum of Art (5th at 82) To Nov. 27:**
Chinese Bronzes, Free, except Mon. & Fri. (Daily 10 to 6; Sun., 1 to 6).
- Midtown Gallery (605 Madison) Nov. 1-19:**
Shukin, paintings.
- Montross Gallery (785 Fifth) To Nov. 12:**
Watercolors, Walton Blodgett.
- Charles Morgan Gallery (37 W. 57) Nov. 2-16:**
Finger Paintings, Francis R. Fast.
- Morton Galleries (130 W. 57) To Nov. 6:**
Watercolors, Robert N. Blair; Nov. 7-20: Watercolors, Harold Herman.
- Museum of City of New York (Fifth at 103) To Nov. 13:**
Paintings, New York Artists.
- Museum of Modern Art (14 W. 49) Nov.: Recent Acquisitions.** (Free, except Mon. Daily 10 to 6; Sun., 12 to 6.)
- Nierendorf Gallery (18 E. 57) Nov.: Paul Klee.**
- Georgette Passedotti (121 E. 57) Nov.: Sculpture, Jose De Creeft.**
- Public Library (Fifth & 42) Nov.: Artists of Aloofness.**
- Frank Rehn (683 Fifth) To Nov. 15:**
Morris Kantor.
- Riverside Museum (310 Riverside Drive) Nov. 2 to Dec. 18:**
Buffalo Artists.
- Marie Sterner Galleries (9 E. 57) To Nov. 5:**
Paintings, Martin Kosleck.
- Studio Guild (730 Fifth) To Nov. 15:**
Paintings, Celine Backland, Marie K. Fournier; Sculpture, Ellen Key-Oberg; To Nov. 12: Paintings, Catharine Carter Critcher.
- Mrs. Cornelia J. Sullivan (460 Park) Nov. 8-26:**
Paintings and Water Colors by Lyonel Feininger.
- Tricker Galleries (21 W. 57) To Nov. 12:**
Gallery Group Exhibition; Watercolors, Q. C. Maurer; To Nov. 19: Watercolors, Telka Ackley.
- Uptown Gallery (249 West End Ave.) To Nov. 11:**
Paintings and Drawings, Contemporary American Artists.
- Vendome Art Galleries (339 W. 57) Nov. 1-15:**
One Man Show, Ceike.
- Hudson D. Walker Gallery (38 E. 57) To Nov. 12:**
Paintings, Coulton Waugh.
- Walker Galleries (108 E. 57) To Nov. 3:**
Paul Louis Clemens.
- Whitney Museum (10 W. 8) Nov. 2 to Dec. 11:**
Contemporary American Painting (open daily, except Monday from 1 to 5, Saturday and Sunday from 2 to 6.)
- Wildenstein & Company (19 E. 64) To Dec. 17:**
Pastels and Watercolors from David-Weill Collection.
- NORFOLK, VA.**
Museum of Arts & Science To Nov. 20: Artists' Color Proof Associate Show.
- NORTHAMPTON, MASS.**
Smith College Museum Nov. 8-26: Oils and Watercolors, Karl Schmidt-Rottluff.
- OAKLAND, CAL.**
Oakland Art Gallery Nov. 6 to Dec. 4: Bay Region Art Association.
- OBERLIN, OHIO**
Dudley Allen Art Museum Nov. 1-15: Aqua-Chromatic Exhibit.
- PARKVILLE, MO.**
Park College To Nov. 7: Aqua-Chromatic Exhibit.
- PHILADELPHIA, PA.**
Art Alliance Nov. 1-20: Foreign Printmakers; Watercolors, Edy LeGrand; Stencil Prints, John Huger; Nov. 1-13: Oils, Natol Sussanne.
- Pennsylvania Academy Nov.: Watercolor & Miniature Annuals.**
- PITTSBURGH, PA.**
Carnegie Institute To Dec. 4: International Exhibition of Paintings.
- University of Pittsburgh Nov. 1-26:**
Pittsburgh Artists of the 19th Century.
- PORTLAND, MAINE**
L. D. M. Sweat Art Museum Nov. 1-5: Aqua-Chromatic Exhibit.
- Art Museum To Nov. 20:**
Seventh Annual Exhibition.
- PROVIDENCE, R. I.**
Providence Art Club Nov. 8-20: Mabel M. Woodward.
- Virginia Museum of Fine Arts To Nov. 30:**
Steven Glass.
- RIDGEWOOD, N. J.**
Pease Memorial Art Gallery Nov. 5-27: Fall Fine Arts Show.
- ROCHESTER, N. Y.**
Memorial Art Gallery Nov.: Watercolors, Group of American Artists; Pennsylvania German Illuminations.
- ROCKFORD, ILL.**
Burpee Art Gallery Nov.: "International Photo Salon"; Oregon Landscape, David McCosh.
- STATE COLLEGE, PA.**
College Art Gallery Nov. 1-28: A Survey of Portrait Painting.
- ST. LOUIS, MO.**
City Art Museum To Nov. 30: Paintings by Artists of St. Louis.
- Stix, Baer & Fuller Galleries To Nov. 5:**
Aqua-Chromatic Exhibit.
- SAN ANTONIO, TEXAS**
Witte Memorial Museum To Nov. 8: Oils & Watercolors, Barbara Latham.
- SAN DIEGO, CALIF.**
Fine Arts Gallery To Nov. 12: Group Show, Art Guild Members.
- SAN FRANCISCO, CAL.**
California Palace of the Legion of Honor To Nov. 13: Watercolor Exhibition from Chicago Art Institute; To Nov. 13: Contemporary California Artists; Nov. 1-30: Contemporary Maryland Artists.
- Gump's To Nov. 19:**
Exhibit, California Society of Etchers.
- SARATOGA SPRINGS, N. Y.**
Skidmore College Gallery Nov. 3-10: French Peasant Regional Costumes.
- SEATTLE, WASH.**
Frederick & Nelson Galleries Nov. 1-7: Aqua-Chromatic Exhibit.
- SHORT HILLS, N. J.**
Paper Mill Playhouse To Nov. 9: Portraits.
- SOUTH HADLEY, MASS.**
Mt. Holyoke College Nov. 1-30: Watercolors and Early Oils, Winslow Homer.
- SPRINGFIELD, MASS.**
Smith Gallery Nov. 2-23: Mobiles, Alexander Calder.
- SPRINGFIELD, ILL.**
Illinois State Museum Nov. 1-14: Aqua-Chromatic Exhibit.
- SUMMIT, N. J.**
Art Association Nov. 6-23: Black and White Exhibition.
- WASHINGTON, D. C.**
Corcoran Gallery Nov. 1-20: Watercolors, Henry E. Schnakenberg.
- Phillips Memorial Gallery To Nov. 26:**
Originals from Disney's Snow White.
- United States National Museum Nov. 8-29:**
Watercolors, Marie Louise Evans; Prints, James Sweeney.
- WICHITA, KANSAS**
Art Museum Nov. 1-20: Faculty, Wichita Art Ass'n Art School.
- WILLIAMSTOWN, MASS.**
Lawrence Art Museum To Nov. 30: Drawings, Old and Modern Masters; Contemporary American Paintings.
- WORCESTER, MASS.**
Worcester Art Museum School Nov. 1-15: Aqua Chromatic Exhibition of Water Colors.
- YOUNGSTOWN, OHIO**
Butler Art Institute Nov. 11 to Dec. 11: Southern Printmakers Rotary; Pastels by Frank Hartley Anderson; To Nov. 13: Water Color Exhibit.

BOOKS REVIEWS & COMMENTS

Sheeler Monograph

IT IS no mere accident that Charles Sheeler's paintings have taken for their subject matter Bucks County barns, Shaker interiors, and Ford factories. After reading Constance Rourke's expository, illustrated monograph, *Charles Sheeler, Artist in the American Tradition*, (Harcourt Brace, \$3), one realizes that the artist was instinctively orientated to these typically American subjects.

Miss Rourke's suggestive sub-title of course gives the hints. The red barns, the white interiors and gray factories are the American tradition themselves. They represent pure form, uncompromising form, third dimensional form, severe, classic, simplified form—form, absolute or not at all. That, says Miss Rourke, is the American tradition. And it is Sheeler's art.

Charles Sheeler's story is no great human interest document if judged by the standards of today's city desks, but it is a fascinating story of an artist caught in the most amazing transitional period of our time. He started out painting the fleeting moment under that master of fleeting moments, William M. Chase. With Chase, he journeyed each summer to Provincetown to paint the "wobbly shadows on boats" with a few deft strokes. That was his first period.

Then Sheeler went to Paris on his own and met post-impressionism head-on. He came back to America puzzled but fully determined to work out his own destiny, taking what he could of post-impressionism, and bailing out all he could of his former teaching.

Sheeler also dabbled with photography but did it so well that he found he could spend weekdays making a living with the camera and weekends painting in Bucks County, Pennsylvania. He had a Cézanne period, a cubist period and an abstract period. He painted Bucks County barns all through these periods and no matter what technique or *ism* Sheeler took up, he always stayed polarized in subject matter to those red barns.

A Bucks County barn is worth a few brief words. In the old days they were erected by the whole neighborhood—in the manner of a corn husking party—after all the beams had been hewn, sawed and numbered and mortises had been cut, everything readied for throwing up. They generally were built as one unit at first and other volumes accreted as the farm and farmer grew in opulence. More room for hay, a pig pen, a wagon shed—all these volumes were later attached to the main edifice in clean organized fashion like the growth of a crystal. At any point the barn was always a unit.

This is classic form. It is what Sheeler was striving for all the time that he chafed under Chase, or was hypnotized by the Paris influence. His photography, not laboring under any great pretensions, somehow kept artistically in step—sometimes ahead—of his painting. "Sheeler was objective before the rest of us," say Steichen and there are photographs by him as early as 1916—the heyday of soft focus—that are as clear, as bald as most work today.

Gradually the artist looked further afield for subject matter and in the Shaker colonies he found the same governing purity of form that was in those Bucks County barns, not only in architecture, but in the handicrafts. It was a lofty, dominating in spite of humility,

BOOKS RECEIVED

GOYA, by Charles Poore. New York: Charles Scribner's Sons; 293 pp.; illustrated from Goya's paintings and drawings; \$3.50.

The author, assistant editor of the *New York Times Book Review*, made several trips to Spain and collected data for this book over a number of years.

MATTHEW HARRIS JOUETT, Kentucky Portrait Painter, by E. A. Jones. Louisville: The J. B. Speed Memorial Museum; 115 pp.; illustrated; unpriced.

The first monograph on this early 19th century portraitist whose work is coming into the esteem it deserves.

FRONTIERS OF ENCHANTMENT, by W. R. Leigh. New York: Simon & Schuster; 300 pp.; 46 illustrations in pen and ink by the author; \$3.

An artist's impressions of Africa. The author, an American painter, made two journeys with the American Museum expedition to sketch animals and landscapes for habitat groups in the American Museum.

DESIGNING FOR THE STAGE, by Doris Zinkeisen. New York: Studio Publications; 78 pp.; illustrations (2 in color); \$3.50.

A professional designer tells how. New in the "How To Do It" series.

Catalogues, Etc.

CONTEMPORARY SCULPTURE, Second Exhibition of the Sculptors' Guild, Brooklyn Museum. Profusely illustrated. Foreword by John I. H. Baur.

EXHIBITION OF ANCIENT CHINESE BRONZES AND BUDDHIST ART, illustrated catalogue with foreword by J. LeRoy Davidson. Yamanaka & Co., New York.

CHINESE BRONZES OF THE SHANG THROUGH THE TANG DYNASTY, catalogue of exhibition at the Metropolitan Museum. Foreword by Alan Priest; chronology; profusely illustrated.

type of formalism, but it dogged all America.

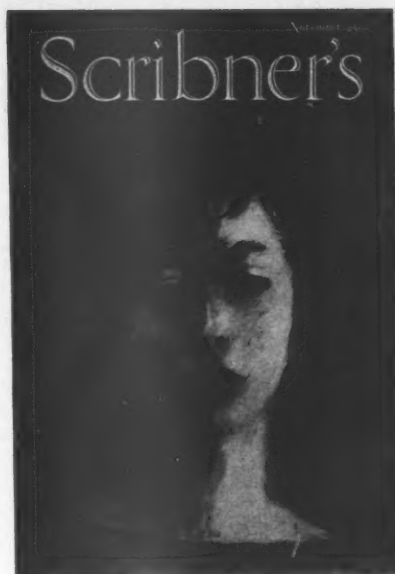
Finally, Sheeler went to Detroit to photograph the Ford River Rouge Plant. He took six weeks to make 30 prints, studying the plant carefully and selecting his points of vantage. He returned and from memory Sheeler painted his famous River Rouge series of oils. The American industrial scene in art was born. The River Rouge architecture, like the Bucks County barns and the Shaker arts, was a huge communal expression of the American people. It was precise in form and line.

Sheeler has given up photography now. He never believed that it could be anything akin to painting. For the fleeting moment, the camera; for the summation, the brush and canvas, Miss Rourke quotes him as saying. He is still painting and purifying his own realistic forms.

Constance Rourke has done a good job, mainly because she has been judicious in the use of rather copious quotes from the artist himself. At times the chronological thread gets out of hand (which could easily have been avoided by dating the reproductions), but despite this, the book chronicles an unfolding that brings a new appreciation to the art of Charles Sheeler and to those phases of American life that he so compellingly celebrates.

New Craven Book

Thomas Craven, author of *Modern Art and Men of Art*, is finishing a new book *Treasury of American Prints*, which Simon and Schuster, New York publishers, will bring out early this coming Spring.



Portrait of an Agitator: RAPHAEL SOYER

The Scribner Covers

STRIKING a new note in magazine covers, *Scribner's*, beginning with the November issue, will feature in full-color each month the work of a contemporary American painter. The initial cover in this new series is of Raphael Soyer's *Portrait of an Agitator*; it will be followed in December by James Chapin's *Fox Hunter*, (renamed *Portrait of a Hunter*) with Eugene Speicher, Yasuo Kuniyoshi and Alexander Brook among the artists whose work will be reproduced later.

This step by an important American magazine is doubly significant in view of the fact that the present trend has been away from the artist and toward the cameraman. The Scribner covers, full bodied and substantial works of art, will be in rich contrast to the flood of pretty "candy box" girls who decorate most periodicals.

Scribner's, long known for its support of American painting, continues today a policy which long ago sponsored the work of such accredited Americans as Frederic Remington, N. C. Wyeth, Rockwell Kent and the widely popular Maxfield Parrish. Besides carrying articles on contemporary painters, this publication has in the past featured American art sections with reproductions in color and biographical sketches of prominent painters.

With the magazine's present art feature moved to the outside cover, many names known only in art circles will be introduced to a wide audience. And many names, known only locally, will be introduced to a national audience. Earning the artist a substantial reproduction fee, the cover series is not limited to any one select group. Artists having canvases which fit into the occupational theme of the covers, (heads that can be labeled "Portrait of" a character typical of an occupational group) may submit photographs to Harry O. Diamond, Art Director, *Scribner's Magazine*, 570 Lexington Ave., New York.



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CANDID COMMENT

Reproduced here is a letter of the kind we receive unsolicited.

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Sept 17/38
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Thank You, Yours Truly
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Mayor LaGuardia Co-operates

The following letter has been received from the Mayor of New York City by Grace Pickett, president of the Studio Guild, who is co-operating in the observance of American Art Week in New York City:

Dear Miss Pickett:

As Honorary Chairman of the New York City Committee for American Art Week, I wish to convey to you and to the American Artists Professional League my best wishes for the success of this splendid program for bringing American art to the general public, so that it may be enjoyed by all instead of by a fortunate few. From childhood every one of us loves pictures; the hundreds of paintings and sculptures which will be displayed in the windows of New York stores, in our libraries and other public places will be a source of interest and pleasure to millions of people.

It is fitting that New York City, the capital of American art, should take the lead in making art a part of the daily lives of our people. Few realize to what an extent this is becoming true. Our libraries, schools and other public institutions offer a constantly increasing variety of art for public enjoyment, while New York stores and other commercial organizations employ artists and works of art in their daily business to a degree undreamed of twenty years ago.

One of the most pleasing features of American Art Week is the whole-hearted co-operation of many cultural and commercial organizations and individuals, all working without compensation for the public benefit. It is a splendid example of co-operation by diverse interests; an increase of this spirit will go far toward solving many of the most serious problems of the present day.

FIORIELLO H. LA GUARDIA,
Mayor of the City of New York

October 20, 1938

Puerto Rican Chapter

Mrs. Gretchen Kratzer Wood, the new director for American Art Week in Puerto Rico, started a Chapter of the League as soon as she received the appointment. First, she had Governor Winship issue a proclamation, designating the first week in November as American Art Week. More than a hundred invitations were sent throughout the island for a meeting at the Governor's palace, La Fortaleza, on the evening of October 4th. An announcement appeared in the newspaper asking all art lovers to attend. About 40 people responded, and a Chapter of the American Artists Professional League was formed. Officers and heads of all committees were elected, with Mrs. Wood serving as chairman of the Chapter. Copies of the by-laws of the League have been sent to them, so that they may conform with the parent Chapter.

Several Spanish artists living on the island asked to become members, and have been admitted; many laymen also want to be affiliated. Mrs. Wood says that at present a campaign for cleanliness and sanitation is going on over the island, so the first activity of their new Chapter, they will follow up with a campaign for beauty and for art.

Colonel John Wright, head of the military post in Puerto Rico, is in charge of the restoration of all the old historic buildings. He has consented to head one of the Committees for Historic Buildings and Monuments. Mrs. Wood reports that everyone is enthusiastic, and she feels that the new Chapter will develop into an important thing for the Island, its artists, art lovers, and all its inhabitants.

Rhode Island's Difficulties

Miss Helena Sturtevant had planned a large exhibition of arts and crafts of the work of Newport County at the Art Association on Bellevue Avenue, as one of the events for American Art Week, together with exhibits in the Ricewood Library and Historical Society, and exhibitions of students' work in public schools throughout the state. But the hurricane and tidal wave wrought such disaster to life and property that it is impossible to think of anything else at present. Providence, when Miss Sturtevant wrote us, was without electricity or telephone and the coast of Newport was under martial law. Quoting from her letter: "I live between two great beaches and all buildings on or near them have been swept away. Great trees have fallen all through the town and the most fashionable part of the coast has been a scene of disaster and death."

To our co-workers for American art in Rhode Island, in the midst of this real tragedy, we extend sincere and understanding sympathy.

The Art Digest

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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152 West 57th Street, New York
NATIONAL VICE-CHAIRMAN : ALBERT T. REID
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NATIONAL TREASURER : GORDON H. GRANT
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NATIONAL REGIONAL CHAPTERS COMMITTEE
CHAIRMAN : GEORG J. LOBER
33 West 87th Street, New York
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College of Medicine, Eden Ave., Cinn., O.

*A national organization of American artists and art lovers, working
impersonally for contemporary American art and artists.*

Art Week Opens

Art Week in Maine has been proclaimed by Governor Barrows. Mr. Deering, chairman of the Maine Chapter, speaks enthusiastically of the response given him by many artists and art groups throughout the State. He says: "It is this keen community interest in creative work that will help build a definite American art. In the past we have seemed intent only on our material progress. We are now rich, however, in the imaginative and creative vision. Economic changes have brought us closer to the basic law of creation, with more leisure time available and an awakened interest in creative work. America's cultural possibilities will come into their own."

THIS IS THE BEGINNING OF AMERICAN ART WEEK

A radio broadcast, offering suggestions for the observance of American Art Week, was made over Station KMMJ, Clay Center, Nebraska, on September 25th. Last year Nebraska received First Honorable Mention for Art Week observance.

THIS IS THE BEGINNING OF AMERICAN ART WEEK

A State Chapter of the League is now being formed in California. California's Governor is issuing a proclamation for Art Week, and many exhibits are being arranged.

THIS IS THE BEGINNING OF AMERICAN ART WEEK

In Iowa, a number of exhibits have been made available for use during American Art Week. The Art Department of the University



League's First Chapter House, Baltimore

of Iowa has prepared sets of etchings, lithographs, student oils, a Faculty exhibit, and an exhibit of watercolors. Exhibits of fine school work, each about fourteen pieces, well packed and ready to hang, have been prepared by Miss Estell Hayden, Art Director of Des Moines, and Miss Edna Patzig, of the University of Iowa. One-man and group shows from Iowa artists, exhibits from the P.W.A. artists of America, colored motion pictures of Iowa artists, lectures on art from the University of Iowa, exhibits of pottery and prints, demonstrations in painting and sculpture, and photographic exhibits, have all been made available for use during American Art Week.

American Art Week

The entire nation, or more specifically that ever-growing portion of it that is interested less in the material aspects of life and more in the beauty and creative vision that make our stay among earthy things worth the effort, is celebrating American Art Week from Nov. 1 to 7. This period of concentrated appreciation of art, guided so well by the American Artists Professional League during the past several years, has become a potent force in the development of the artistic desire among the masses of everyday Americans, who ordinarily shun like the plague the plush-draped walls of an art gallery. Unlike the multiple special "weeks," "nuisance weeks" they have become—American Art Week is a valuable institution, one whose effects are increasingly felt through the entire 52 that Caesar decreed we must have. To the leaders and workers for American Art Week, I say: "Well done! Go back, work a while longer, and some day Americans will actually want original art in their homes."

—PEYTON BOSWELL, JR.

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Albany, N. Y.

FOURTH ANNUAL EXHIBITION BY ARTISTS OF THE CAPITAL REGION, April 1 to May 15, at the Albany Institute, Albany, N. Y. Open to artists within 100 miles of Albany. Oils, watercolors and sculpture. Jury. No fee. Cash prizes. Last date for return of entry cards March 1. Last day for arrival of exhibits March 15. For information address: R. Loring Dunn, Curator, 125 Washington Ave., Albany, N. Y.

Chicago, Ill.

HOOSIER SALON, Jan. 28-Feb. 11, at Marshall Field & Co. Open to artists associated with Indiana. Media: oil, watercolor, tempera, prints, sculpture. Fee \$5 (sculpture \$3). Jury. Many cash prizes. Last date for return of entry cards January 20; for arrival of exhibits January 20. For information address: Mrs. C. B. King, Exec. Chairman, 211 West Wacker Drive, Room 814, Chicago, Ill.

Hartford, Conn.

WADSWORTH ATHENAEUM'S CONNECTICUT ARTISTS EXHIBITION, Nov. 14-Dec. 3, at the Wadsworth Atheneum, Hartford, Conn. Open to all Connecticut artists. Fee \$2. Jury of selection. Media: water color and gouache. Last date for arrival of exhibits Nov. 1. For information address: Alexander Crane, c/o Wadsworth Atheneum, Box 1400, Hartford, Conn.

Indianapolis, Ind.

INDIANA ARTISTS CLUB ANNUAL EXHIBITION, Nov. 19-Dec. 3, at L. S. Ayers & Co., Indianapolis. Open to present and former residents of Indiana. All media except sculpture in the round. Fee \$5. No jury. Closing date for return of entry cards Nov. 5; for arrival of exhibits Nov. 15. For information address: Miss Flora Lauter, Sec., 1715 N. Pennsylvania St., Indianapolis, Ind.

Montevallo, Ala.

ALABAMA ARTISTS' EXHIBITIONS, Nov. 1-15, Feb. 1-15, and April 1-15, at the Art Center of Alabama College, Montevallo, Ala. Three exhibitions open to all artists living in Alabama. All painting media. No fee. No jury. Three purchase prizes. First exhibition restricted to works labelled "Abstraction." Second exhibition to illustrated interpretation of subject matter. Third show unrestricted. Closing dates for each show coincides with opening date. For prospectus address: Miss Dawn Kennedy, Alabama College, Montevallo, Ala.

Richmond, Va.

SEVENTH EXHIBITION OF VIRGINIA ARTISTS, April 15 to May 13, at the Virginia Museum of Fine Arts. Open to Virginia born or resident artists. Media: oils and watercolors. Fee for non-members. Jury. Purchase prizes. For information write: Thomas C. Colt, Jr., Director, Virginia Museum of Fine Arts, Richmond, Va.

San Diego, Calif.

SAN DIEGO ART GUILD ANNUAL, Dec. 1-Jan. 1, at the Fine Arts Gallery, San Diego. Open to guild members. Media: oils, watercolors, pastels, prints, sculpture, crafts, etc. Awards and prizes to be announced. Closing dates to be announced. For further information address: Fine Arts Society of San Diego, San Diego, Calif.

San Francisco, Calif.

THIRD ANNUAL WATERCOLOR EXHIBITION 25TH ANNUAL EXHIBITION OF THE CALIFORNIA SOCIETY OF ETCHERS, Oct. 31-Nov. 21, at the San Francisco Museum. Open to Pacific Coast artists. Media: etchings, drypoint, blockprints, litho, engraving. Cash prizes. Fee \$1.00 for members, \$2 for non-members. Jury. Last date for return of entry cards Oct. 20; for arrival of exhibits Oct. 22. For information address: Nicholas Dunphy, Sec., 617 Montgomery St., San Francisco, Calif.

Toledo, Ohio

ANNUAL EXHIBITION OF TOLEDO ARTISTS, May 7-28, at the Toledo Museum of Art. Open to artists within 15 miles of Toledo. Oil, watercolor, pastel, drawing, sculpture, prints and pottery. Jury. Awards and prizes. Last date for entries April 28. For information write: J. Arthur MacLean, Toledo Museum of Art, Toledo, Ohio.

Youngstown, O.

FOURTH ANNUAL NEW YEAR SHOW BY ARTISTS OF OHIO AND PENNSYLVANIA, Jan. 1-29, at the Butler Art Institute, Youngstown, O. Open to artists of Ohio and Pennsylvania. Media: oil, watercolor, prints, photography, drawings. Entry fee \$1, handling fee for crates \$1. Jury of selection: Eugene Speicher, John Carroll, Herman H. Wesel. Eleven cash prizes totaling nearly \$400; top oil prize \$100. Last day for return of entry cards Dec. 11; for arrival of exhibits Dec. 11. For information and prospectus address: Mrs. R. F. Baldwin, Sec., 607 Union National Bank Bldg., Youngstown, O.

Washington, D. C.

THE 16TH CORCORAN BIENNIAL, March 20-May 7, at the Corcoran Art Gallery, Washington, D. C. Open to living Americans. Media: oil. No fee. Jury of selection. Last date for return of entry cards Feb. 23; for arrival of paintings Feb. 28. Prizes: 1st, \$2,000 and gold medal; 2nd, \$1,500 and silver medal; 3rd, \$1,000 and bronze medal; 4th, \$500 and honorable mention. For information address: Miss Emily P. Millard, Manager of Special Exhibitions, Corcoran Gallery of Art, Washington.

48th ANNUAL EXHIBITION OF THE SOCIETY OF WASHINGTON ARTISTS, Jan. 28-Feb. 19, at the Corcoran Art Gallery, Washington, D. C. Open to members and artists of Maryland, Virginia and District of Columbia. Media: oil and sculpture. Fee: \$1 for non-members. Jury. Last date for return of entry cards Jan. 16; for arrival of exhibits Jan. 20. Medals of award. For information address: Dorothy M. Davidson, 1825 F St. N. W., Washington, D. C.

Wichita, Kansas

TWELFTH CONTEMPORARY AMERICAN BLOCK PRINT AND LITHOGRAPH EXHIBITION, Nov. 20-Dec. 10, at the Wichita Art Museum. Open to all American artists. Media: block print and litho in black and white and color. Fee \$1. Jury. Two cash prizes, \$25 and \$5. Last date for arrival of prints Nov. 15. For information address: Wichita Art Association, Wichita.

Nothing "To Brag About"

C. J. Bulliet of the *Chicago Daily News*, musing over the current painting and sculpture annual at the Chicago Art Institute, came to the conclusion that "there is vaguely emerging a recognizable trend" in W.P.A. art, but he hastened to add, "It isn't anything to brag about, and it doesn't promise anything very hopeful for the future art in America."

"It starts with 'the American scene'—but it so happens that 'leftist' elements borrowed from Mexico and the poster art of Russia were applied by determined political radicals among the artists of New York and Chicago to 'the American scene.'"

"The result is a bastard art, imitated by myriads of copyists of the few propagandists. It is no better than the 'American modernism' of a decade ago, manufactured by the peewee Picassos and the midget Matisses."

"It is not honest, it is not sincerely felt, it is not sincerely done."

"But it does impress museums and museum directors and curators, just as did the sorry Frenchified puerilities."

At Parke-Bernet

A 19th century mansion on New York's lower Lexington Avenue, the residence of the late Erskine Hewitt, will be the scene of an auction managed by the Parke-Bernet Galleries on the mornings of Nov. 9, 10 and 11, and the afternoons of Nov. 9 and 10, following exhibition (on the premises) from Nov. 7. In addition to paintings, prints and Napoleonic objects, the auctioneer will receive bids on a group of 18th century Italian furniture in Louis XVI and Directoire styles, and some rosewood and mahogany pieces installed almost a century ago by the mansion's builder.

Literary property of several owners will be sold the evening of Nov. 9 and the afternoon of Nov. 10 at the Parke-Bernet Galleries. Of special interest in this group is a collection of 2500 manuscripts and documents reflecting the development of chirography from the 12th to the 19th century. A unique lot is a letter by Charles Dickens in which he refers to the Declaration of Independence as "that monstrous lie."

Collectors of Oriental art objects will find on sale Nov. 11 and 12 a collection of jades, porcelains and lacquers belonging to John Jacob Astor and other owners. Today's events in the Far East are unwittingly symbolized in this sale. From ancient Japan come sword mounts and weapons, and from China, jade carvings and Imperial jade jewelry.

Philbrook—New Tulsa Museum

The sumptuous home and 23-acre estate of Mr. and Mrs. Waite Phillips at Tulsa, Oklahoma, has been offered by the owners to the city as an art and Indian culture museum. The building will be remodeled and the new museum, to be named the Philbrook Art Museum, will be administered by the Southwestern Art Association, a group that will be formed if the city accepts the Phillips offer.

Described by *The Museum News* as a two-story building of Italianate design, the structure will provide 17 galleries.

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